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OUSE & GARDEN

Nast Publication

July, 1936



your two new
Lighting, Too."

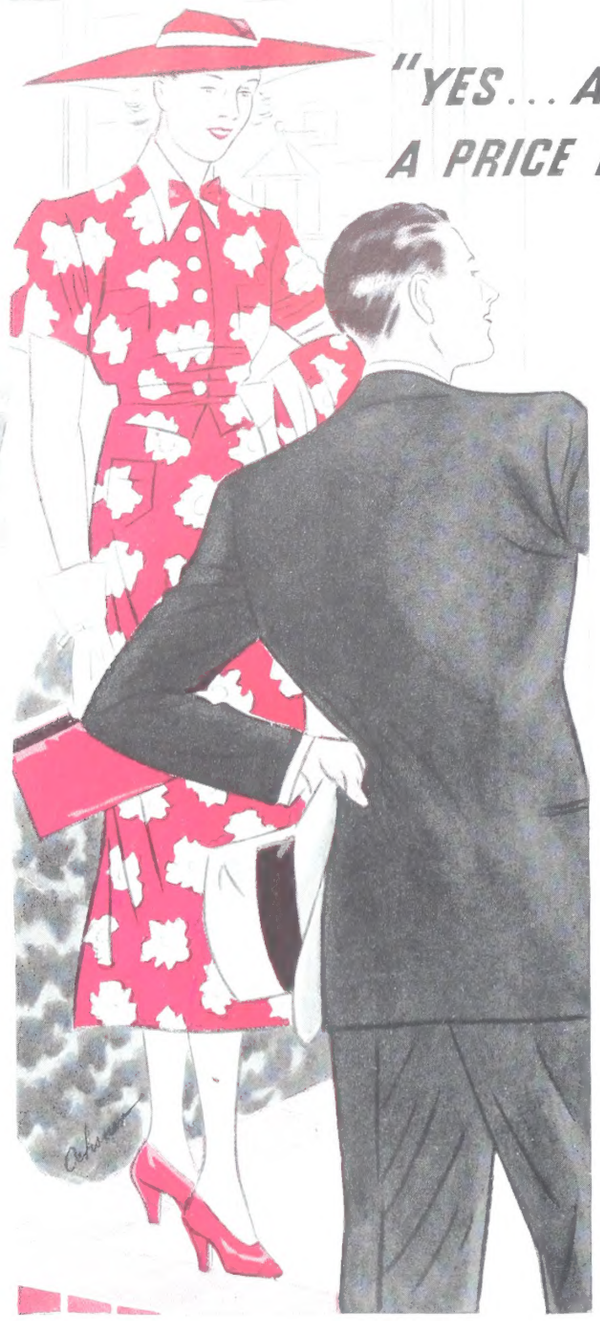
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● There's a new vogue in home lighting today . . . a vogue that makes older types of lighting and lighting fixtures as outmoded as the bustle.

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To get all the light you pay for use good bulbs, such as MAZDA lamps made by General Electric . . . they *Stay Brighter Longer* than inferior bulbs.

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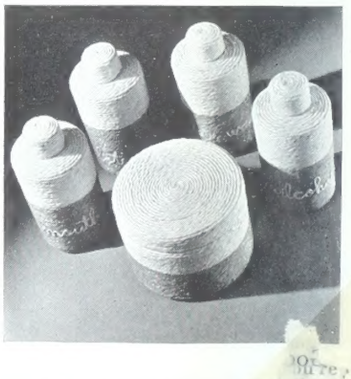




PRACTICALLY the last straw in decorative animals. Monsieur Camel has just arrived from his native habitat, France, in order to lend a little enchantment to some of our American living rooms. His good friend M. Panther has joined him, so that he shall have no chance to get lonely. They like to be put on end tables or in attractive niches. Of ceramic. Camel in white and green, $5.00, panther soft brown, $7.00. James Pendleton, 19 East 57th Street, New York



"CENTENNIAL CHARLIE" is the moniker of this gay young lad just designed for the Texas Centennial. Obviously the lucky fellow holds a rather good position in life. Bar bottle and a similar cocktail shaker are priced at $2.50 each; old fashion glasses $4.00 the dozen; sham bottom highballs $4.95; and whiskeys $3.25. The little cowboys will be painted on the glass in red, green, or blue depending upon your preference. All hail from Neiman-Marcus, Dallas, Texas



DECORATIVE departure for those starving souls in search of new ideas. As you see, the lotion, etc., are designated in firm handwriting; but monograms, first names, flower designs or art of any sort within reason may be substituted. White top comes combined with red, yellow, green, black, or the whole is obtainable in a multi-colored stripe effect. There is also a fine powder jar. $1.00 apiece, from W. & J. Sloane, Fifth Avenue at 47th Street, New York



EVEN your conscience gets a rest in this "Mar-no-Lawn" chair. Its wheel and light white pine make-up facilitate easy moving, so that the grass does not wear away in a particular spot, nor do chair legs inevitably sink into the lawn. Designed so that no moisture may collect; thus it can be used soon after a shower. Separate "gout stick" converts chair into a chaise-longue. $10.00 F.O.B. Mar-no-Lawn, Whitefield, New Hampshire. Without stick $9.00

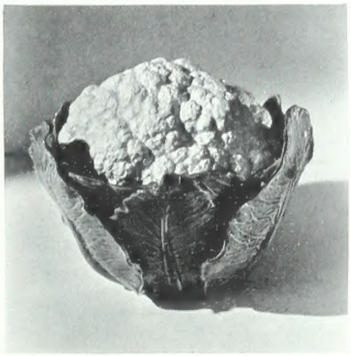
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AROUND

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



INTRODUCING our charming new friend, the Mexican three-legged duck—in bank form. A hole in the back takes in coinage which can be released only by careful shaking or knife-probing, as there is no key to facilitate easy spending. (Nor governmental objections, we trust.) In order to insure your child's banking interests, he has been dressed with lollypops and nectar gumdrops. Of clay, and exquisitely colored. $.75 at all Schrafft's. By mail, 58 West 23rd St., New York



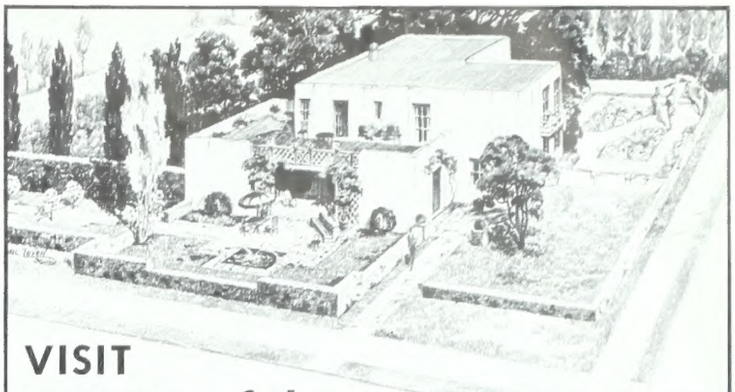
THIS solid bit of vegetable matter goes back on his predecessors. Instead of being eaten, he serves as a receptacle for his friends and relatives in the vegetable kingdom. Remove the white head and you will find a spacious dish of an ideal size for greens and salads. The leaf base is in a deep fresh green of a specially cooling shade. Dish complete $15.00 from Carole Stupell who just imported it from France. You will find it at 443 Madison Avenue, New York



THESE little Austrian figures have obviously come to town, and seem to be waiting patiently for a place on your shelf or luncheon table. Of course they're pretty small editions, reaching only three inches; but they ought to stand up indefinitely. The Austrians fashioned them carefully of pottery; and painted them in variegated peasant colors. Of course they did them all by hand, so that the price of $3.50 each is really most reasonable. To be found at Ovington's, 437 Fifth Avenue, New York



PACK up your packing troubles in these very handy travel stimulators. The fairly obtuse device shown foremost in the picture is actually a most efficient way to hold 12 dresses (by means of 6 hangers), shoes, and incidentals. It is 22 inches long, and costs $25.00. Hat box in the rear measures 18 inches, and sells for $16.50. Both are of an attractive shade of green, lined with green rayon. Found at Oshkosh Trunks, Inc., 10 East 34th Street, New York



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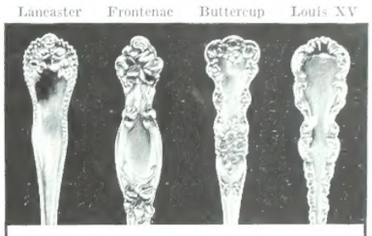
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Appropriate for Mansion or Cottage. This Bedroom—Sun Room—Breakfast Room or Upstairs Hall fixture comes in Brush Silver, Burnished Gold or Ivory. Glass is French-matted and Crystal. Quantity limited, so order at once. Sent postpaid on receipt of price.

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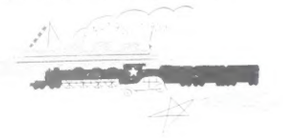


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TRAVELOG

A directory of fine hotels and resorts



ON LAKE CHAMPLAIN. Basin Harbor Lodge at Basin Harbor, Vermont (on Lake Champlain) always provides a wide variety of activities for its guests. But golf and tennis grab the spotlight in July. First comes the Annual Independence Day Golf Tournament on July 3, 4 and 5, followed by the Annual July Championship on July 22 through 25. These two features are in addition to the regular weekly events. The July Tennis Tournament will run for three days starting on July 17.

WHITE MOUNTAIN TENNIS. The Tennis Championship of New Hampshire State and the White Mountains will again be settled on the courts of the Crawford House, at Crawford Notch, New Hampshire, during the week beginning Monday, July 13. The tournament, which is the thirty-first annual one, is under the auspices of the United States Lawn Tennis Association.

During the following week, beginning Monday, July 20, the younger racquet-wielders will decide the Junior White Mountain Championship on the same courts.

OLYMPIC YACHTING. The National Olympic Elimination Yacht Races, which will determine the United States representatives in the International Star Class at the Olympics this summer, will provide a gala week at Sayville on the Great South Bay, Long Island, July 6 to 12.

Yachts from all over the United States and its possessions are expected to participate. The headquarters of the Star class for the week are at the Hotel Cedarshore, directly in front of which the races are to be held.

CALIFORNIA

Beverly Hills

Beverly Hills Hotel & Bungalows. Mid the quiet and beauty of Beverly, twenty minutes from Los Angeles. Featuring a One, Two, and Three Meal Plan.

Santa Barbara

Santa Barbara Biltmore. Famed seashore resort hotel, sheltered by mountains. Sunny days for swimming and all sports. American Plan $9. up.

COLORADO

Denver

Brown Palace Hotel. First choice of smart vacationers. Comfort, gaiety, first-hand data on all Colorado. Unexcelled cuisine. Year 'round rates obtain.

Parshall

Buckhorn Lodge. Ranch in heart of Rockies on Colo. River. Excellent cuisine. Exclusive clientele. Fishing, riding, outdoor sports. American Plan.

CONNECTICUT

Eastern Point—New London

Griswold Hotel. Overlooking L. I. Sound. Golf, new outdoor swimming pool, yachting, riding, tennis. $8 up Am. Pl. N. Y. Phone PRos. 9-1900

Indian Neck—Branford

The Montowese. Delightfully located on Long Island Sound, excellent beach, tennis, dancing, saddle horses. Accommodates 250. Send for Booklet G

Lake Waramaug—New Preston

The Loomarwick. Golf, tennis, riding, fishing, canoeing, dancing, private beach. No mosquitoes. Rates moderate. Restricted. Booklet "A." W. V. Towle.

Old Lyme

Boxwood Manor Inn. The delight of flower lovers. Quiet comfort. Golf, saddle horses, ocean bathing. A long pleasant Summer, May 15th to October 15th.

DISTRICT OF COLUMBIA

Washington

The Raleigh Hotel. Across Pennsylvania Ave. from new Govt. Bldgs. Dining rooms air conditioned. Rooms with tub & shower. $3.-$5. one, $4.50-$8. two. E.P.

MAINE

Bar Harbor

The Malvern Hotel and Cottages. Personality, charm and homelike atmosphere at Maine's Famous Coast Resort. The best of accommodations at Moderate Prices.

Moosehead Lake—Greenville Junction

Squaw Mountain Inn. Private, sporty golf course. Fishing, swimming, boating. Tennis, archery, hiking. Select clientele. No Hay Fever. Phil Sheridan, Mgr.

Northeast Harbor

Rock End Hotel. Exclusive resort hotel at seashore, on beautiful Mt. Desert Island. Golf, tennis, swimming, boating, riding, hiking. June 28 to Sept. 15.

Prout's Neck

The Willows. Distinctive seashore resort. Friendly hospitality, splendid meals. Rates reasonable. Climate ideal. Golf, tennis, yachting, bathing.

Winter Harbor

Grindstone Inn. Atmosphere of a fine club. Select clientele, unexcelled cuisine and service. Moderate rates. Booklet on request. W. O. Christian, Mgr.

MASSACHUSETTS

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Curtis Hotel. A resort hotel of brick and stone. American and European Plans. All forms of out-of-door recreation. Elevation 1300 feet.

Boston

Hotel Puritan. Distinctive. Residential and transient. Fine cuisine. Sky Garden June to September. Easily accessible. 390 Commonwealth Ave. Rates $3 up.

Magnolia



THE OCEANSIDE AND COTTAGES

The coolest, most beautiful spot on the North Atlantic. Where the old-time resort life still maintains in an atmosphere of friendliness and refinement. Private bathing beach. All sports, orchestra, theatre for stage plays and movies. Unsurpassed New England cuisine. 57th season. June 27 September 20. Rates considerate. George C. Krewson, Jr., President.

Cape Cod—Falmouth

Column Terrace. Charming, quiet, home like Inn. Delicious meals, comfortable accommodations. Private beach; bathhouses. Fishing, sailing, golf, tennis.

MASSACHUSETTS

Cape Cod—Osterville

East Bay Lodge. In most beautiful section of Cape Cod. Every room has running water or bath. Golf, tennis, bathing, boating, fishing, good roads.

Cape Cod—West Harwich

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East Gloucester

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Beach House. In picturesque Siasconset. Modernly equipped 100 room hotel. Direct ocean view. Wide stretch of moors. All outdoor sports. Private Beach.

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NEW HAMPSHIRE

Lake Sunapee

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Portsmouth



THE WENTWORTH BY-THE-SEA

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White Mountains—Dixville Notch

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Peckett's-on-Sugar Hill. A resort appealing to discriminating people desiring a cuisine, service and clientele which is internationally renowned.

White Mountains—Jefferson

The Waumbek Hotel. In the White Mountains. American plan. 2,000 acre estate. 18-hole golf course. Booklet. Soreno Lund, Jr., Manager.

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Sunset Hill House. Location unexcelled. All prominent White Mt. peaks visible. Golf free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

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NEW YORK

Adirondack Mountains—Saranac Inn



SARANAC INN

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NEW YORK

Adirondack Mountains—Elizabethtown

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Lake George—Bolton Landing

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Long Island—Montauk Beach

Montauk Manor. Golf, Fishing, Tennis, Polo, Riding, Surf & Pool. Club Privileges. The Ideal Resort Life in America. Restricted Clientele. Illustrated booklet.

Long Island—Orient Point

Orient Point Inn. Wholesome informal atmosphere. Private beach. Spacious grounds for children. Excellent food. Water view from every window. Fishing.

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Pocono Mountains—Buck Hill Falls

The Inn. Enjoy golf, riding, swimming, tennis, etc. Only three hours from N. Y. and Phila. N. Y. Office, 500 Fifth Ave. LAckawanna 4-4242.

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Green Inn. Rhode Island's finest resort hotel, ocean front. Ideal sea climate. Every recreational feature. Select clientele. Rates Moderate. Amer. & Euro. Plan.

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Ocean House. Famous since 1868. Finest ocean bathing. All sports. Orchestra, sun deck, cocktail bar. N. Y. Office, 500 5th Ave. CHickering 4-2400.

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New houses generally make housing news. And what a joy to glimpse a few fresh buildings built with regard to convenience and New York's last vestiges of sunlight! At the moment of writing, a glimpse is just about all you can get, aside from floor plans and such, because these are still in the process of completion; but by the beginning of September most of them will be ready for occupancy.

At the crest of Carnegie Hill, or to be more explicit, 19 East 88th Street, you'll find a new 16 story apartment residence with suites from 2 to 6 rooms. Innovations here are endless. Living rooms are stepped-down, in the newest architectural manner, with sun bays framed by corner casement windows; and they are equipped with outlets for air conditioning units. The raised gallery aids comfortable dining. Kitchens are all-electric even down to the clock; bathrooms for each chamber have glass-enclosed tubs. Even the two room cliff dwellers benefit by a dandy dressing room fitted with wardrobes and a dressing table boasting triple mirrors. We'd scorn to reveal such refinements as the installation of venetian blinds throughout, concealed radiation, and effort-saving casement windows. Such adornments seem to be a mere matter of course nowadays. Wallenstein Realty Corporation.



Attracting furious attention by the potential semi-circular glass-enclosed dining bay windows, the new Rockefeller buildings at 17 West 54th and 24 West 55th Streets are putting on a good show without having reached the blooming point. However, a miniature model and floor plans are on view at Pedac, Rockefeller Center.

Apartments are mostly 2 and 3 rooms excluding the dinette which seats six to eight people and may be screened from the living room. A separate entrance leads to the kitchen. Bedrooms on the street side to the fifth floor will have silencers and air filtration. Individual rooms lead directly to the foyer, master baths are large, and the closets light.

Sun decks on the roofs, play rooms, a large restaurant and drugstore constitute only minor details of this astounding community, while an underground passage and a garden connect the two buildings, allowing transport in all weather. In such a profoundly thought out enterprise you will have to be reminded forcibly perhaps, that you do live in a city where other advantages are available. Douglas Gibbons & Co.

Not to be shadowed by these new castles in the air, two valiant survivors of the old regime have installed air-conditioning units. The St. Regis Hotel, famous for its heel-to-the-ground stability suddenly broke loose to lead the hotels in this field. On June 15th they conditioned 80 rooms. Lobby goes without saying. Soon the entire hotel will follow suit, all with a central plant.

The apartment air-conditioning brigade is led by Wm. A. White & Sons who by October will have installed a complete system at 400 Park Avenue. At last we can freeze in summer and roast in January at will.



This new building business is well worth examining. Shooting up to supplant useless old flats is a brand new apartment house at 50 East 78th Street. Twelve stories high plus penthouses, this domicile will feature the less pretentious compact apartments that are so much in demand at present. Actually they are well spaced and beautifully planned, with dropped living rooms and dining balconies that add considerably to the appearance of the rooms. Wood burning fireplaces make them especially livable; the closets are grand; and the house in general features corner windows. Larger apartments have galleries and dressing rooms as well as dining bays. If there is much more to demand in a small apartment, you'd better sit back and call for Aladdin—one of our few remaining genie. Samuel Minskoff.



Or you might like to join the mad rush at 137 East 38th Street. Fast as the building progresses, even faster come the rental applications. Reasons are obvious. Just the outside appearance of it, for instance, with its well-bred modern design; but the interior is more important of course, so they've contrived to have endless drawing points. By some unfathomable system, endless sunlight is included. The spacious living rooms include railed entrances and dining recesses. Numerous closets, kitchens with windows, laundry facilities and a maid's locker in the basement contribute to the complete magnetism of the whole. Apartments consist of one to four rooms plus penthouses and terraces. We haven't forgotten the sun deck either, where summer New Yorkers can get the illusion—with a view of the East River—of genuine outdoor life. Edgar Ellinger Inc.

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A DEPARTURE—The column we are introducing early this year—a checklist of reporting interesting items on real estate subjects from all over the country to House & Garden readers who are planning to build or buy or move to another residential district. In this issue we have decided to depart briefly to devote the space to a short (and probably inadequate) review of an amazing book—a "must" for the list of every House & Garden reader who leases or owns a home, an apartment or an office, who has or holds a mortgage or who is at all interested in one of the major fields of investment—real estate.

It is "The Coming Boom in Real Estate—and What To Do About It", by Roy Wenzlick, published by Simon & Schuster, New York. Mr. Wenzlick has done here a fine and easily understandable job for which he is eminently qualified. He is the founder and editor of the only national statistical forecast service on real estate, The Real Estate Analyst, Inc. He is also research consultant to the National Association of Real Estate Boards and was economic advisor to the Capital Goods Division of the NRA.

A BOOM—Mr. Wenzlick says in the introduction—"This book is intended not only for the large real estate operator, for insurance companies, banks and holding companies but for the individual as well—the man and woman who is concerned with the problem of the lease on his apartment or office, of the home he has bought, of the house he is planning to build, of the mortgage on his home, of the property he plans to buy or to sell. For that reason every effort has been made to make these statements concise and non technical in wording. Substantiating data from our files, of interest only to the economist or statistician, have been omitted for fear they would complicate the picture for those readers who are concerned only with a real estate boom as an *immediate practical problem*." Part I predicts the boom, already in its early stages, the approximate date of its height, tells why it will come and through what stages it will go.

A PROCEDURE—Part II shows how "you and I" are concerned—"What To Do About It". In simple language and outline form we are shown how best to administer our smallest and most insignificant interest in the real estate field. If we intend to rent a home, several good suggestions to be included in a lease in this ascending market are made. If we are planning to build, even the architecture and the relationship of the proposed house to its neighbors has a strong bearing on the soundness of the investment.

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DOG

SHEEPDOGS OF THE SHETLANDS



MRS. WILLIAM DREER

The Shetland half of this little Sheepdog's name furnishes a clue to the country from which he comes as well as to his small size. Like all other animal inhabitants of this group of barren islands, the Shetland Sheepdog is diminutive in stature partly from environmental influence and partly from evolutional tendency. Only little horses, cattle, sheep and Sheepdogs can thrive in a country where food is far from plentiful even for the human population, where every available inch of space is required for the few crops, and where the climate is such that only the hardiest and smallest specimens can thrive on the wind-swept and weather-beaten terrain which is entirely surrounded by the sea. Even the name of the breed has been shortened to "Sheltie."

The real origin of the Sheltie is not known from records, but history has it that small working Collies, then



HOW THE SHELTIES ROUND UP SHEEP



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MART

Little fellows though they are, Shelties are very capable working dogs indeed and obedient and loyal members of the family as well

called Sheepdogs, were imported into the Islands from Scotland and became the basis for the gradual decrease in the size of the breed, aided in the beginning by crosses to little dogs of different breeds brought to the Islands by fisherfolk during the summer season. Among these foreign types, the yellow Iceland dogs with smutty muzzles and pricked ears played a prominent part, as did subsequently dogs of the old Toy Spaniel type.

In the early days of the breed the requirement of working ability was the chief measure by which matings were made. In this way the qualities of hardiness, endurance, soundness, bone and substance were bred into the breed and demanded by the standard, accompanied by speed, alertness and tremendous intelligence.

The name of Sheepdog has long been considered a misnomer for the breed in many ways. The original title was Shetland Collie, but because the dogs of the old days bore slight resemblance to the show Collie, the Collie breeders

(Continued on page 18)



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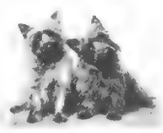
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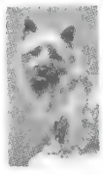
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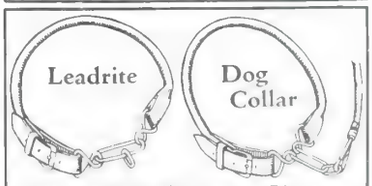


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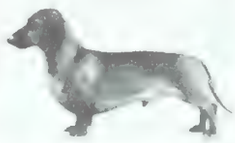
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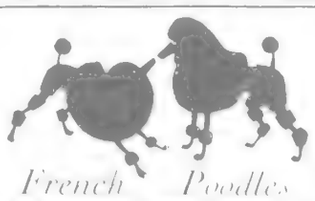
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DOG MART

(Continued from page 17)

[illegible]fully objected to such use of the name and the term Sheepdog was submitted as a compromise by the Kennel Club. "Sheepdog" suggests in many minds a dog larger than the prefix Shetland would denote and detracts from the idea of the Sheltie's desirability as a house dog and companion.

But it must be remembered that Sheepdogs are not necessarily large. Witness the work done at trials by the small working Collie that is little larger than some Shetlands. A small dog runs and turns faster than a larger one and farmers prefer the dog requiring little space and less food. For generations Shetlands have done the work of their forbears in the British Isles and even the Welsh Sheepdogs have been frequently crossed with them. Their work in obedience trials rivals that of the far bigger breeds with which they have to compete.

If the term Sheepdog is detrimental to the Sheltie because of his size, it is equally so to his propensity as a pet and companion for which part he is pre-eminently fitted. In fact, one is more apt to lose sight of his usefulness because his appearance and aptitudes make him so much to be desired as a house-dog: the right size, with a large range of Collie colors and markings to choose from and a remarkably affectionate and docile nature. The very hardships of his ancestors have made him the desirable dog he is today, requiring little food, inclined to cling to one family and to one home, which keeps him from roaming, and to be a naturally obedient dog with an instinct for guarding and watching persons or property.

But his dual rôle of working dog as well as companion, must never be lost sight of nor his ideal capacity for being a town dog in winter and a country dog in the summer when



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he may give full vent to his love for freedom and farm life, his joy at going to walk in the woods always with his owner, and his grace at leaping and racing over fields and obstacles, or his fun in being a playmate for young people. In character and disposition the breed has not changed since the days when its engaging ways endeared it to the few who were fortunate enough to find the dogs in their far-away home.

In looks they have altered somewhat from the rather nondescript little dogs which were bred for work alone. The show ring as well as their nomenclature of Miniature Collie required an improvement in type and the quickest way to bring this about was through the medium of a Collie cross. This accounts for the discrepancies in size and type seen at the present time. The majority of the breed are now around fifteen inches or over in shoulder height where formerly they were around twelve to thirteen inches.

The average 14″ to 15″ Sheltie which is nearer the ideal size of 13½″ is kept more for breeding purposes provided it has the correct Collie type. At the present time the 15″ to 16″ dogs have more of the Collie points than the smaller ones, though breeders hope to reduce size within a short time and still keep type. In several cases this has already been done but not sufficiently to supply the demand for proper breeding stock.

But to breeders who have the betterment of livestock at heart, the Shetland Sheepdog presents one of the most fascinating of breeding problems. Fortunately for its welfare there are several people with a knowledge of scientific breeding, or a background of successful breeding practice behind them, now tackling this and it should not be long before quality in quantity can be produced. Each year shows tremendous strides toward improvement of type, and when the goal is reached there will be no limit to the heights this little dog can attain in justified popularity.

But no matter how numerous Shelties become in the future they will never become commonplace. They have too great a variety of color and too definite an individuality for that. All shades of sables ranging from gold, through orange to very dark browns, depending on the degree of black shading; all shades of the blue-gray merles in many patterns, from silver to steel; and blacks with all degrees of white and tan markings make as wide a color choice as there is in any breed. The best thing about them is that no two Shelties will ever be the same in personality. They are like so many little people more than so many little dogs.

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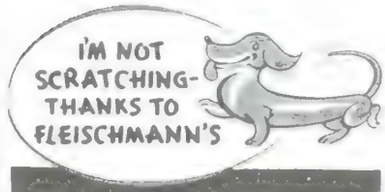


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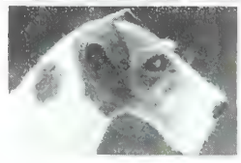
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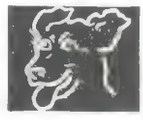
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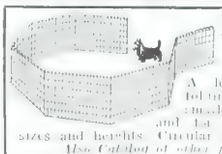
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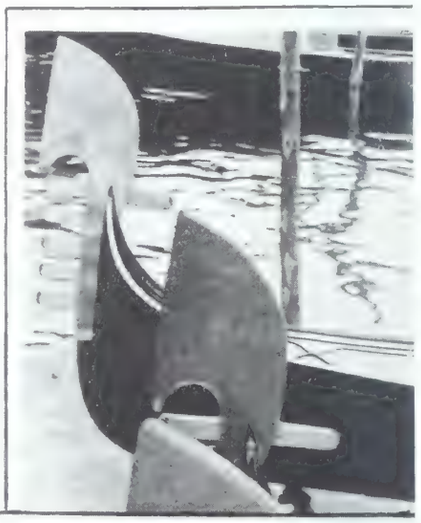
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HOUSE & GARDEN

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The modern motor car can perform many seeming miracles, but even the best of motor cars can't carry two people in two different directions at the same time—although many a marooned wife has often wished that it could! Wives need transportation, too, and so may we suggest that you solve the whole problem of adequate transportation for *your* family by buying two Chevrolet cars. Two Chevrolets will double your family's motoring pleasure. They will cost you less to buy, operate and maintain than many a single car. And, of course, they will bring you all the modern motoring advantages which identify Chevrolet as *the only complete low-priced car!* By "all the modern motoring advantages" we mean such vitally important features as New Perfected Hydraulic Brakes and Solid Steel one-piece Turret Top for your complete safety; Improved Gliding Knee-Action Ride*, Genuine Fisher No Draft Ventilation, and Shockproof Steering* for your complete comfort; and a High Compression Valve-in-Head Engine for your complete satisfaction in all items relating to performance. *Two Chevrolets . . . twofold convenience, twofold pleasure . . . plus attractive savings!* Talk it over with your family, and we believe you will decide in favor of this more pleasant and practical motor car arrangement. Chevrolet Motor Company, Detroit, Michigan.

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A GENERAL MOTORS VALUE

The Bulletin Board

REGIONAL ARCHITECTURE. As a result of the various migrations of eastern seaboard people westward and the coming of foreign elements to our shores, various sections of the country have evolved their own architectural expressions. The New England strain is traceable down the Ohio Valley and the French up the Mississippi and Texas even has a German type of architecture.

In this issue we show the first of a series of houses designed to express in modern form some of the characteristics of these regional designs. Missouri Modern, a product of New England migration plus the local climate, is the first of Mr. Victor Proetz' visualizations of the past in terms of today.

FURNITURE TRENDS. The plane lands a home-coming editor from Grand Rapids. She relates how furniture designers have taken the bit in their teeth and gone places.

Mahogany is everywhere, even in Modern designs—mahogany and Primavera, a form of mahogany—and for veneer Narra, a Philippine mahogany. This wood especially is going into designs called Virginia Federal. At last the effect of the Williamsburg restoration is producing its influence on furniture design, especially for bedrooms and dining rooms and occasional living room pieces.

Good maple still flourishes in favor but, except for traditional patterns, the maple popularity will eventually show signs of waning.

Everybody is bleaching woods, for the blond furniture craze is going like a house afire.

Modern? Well, last fall Modern had already appeared in the borax or cheaper lines. Today, according to Grand Rapids authorities, Modern furniture is no longer important.



COUNTRY FIRES. There was a time, in the good old days, when every householder was required to keep on hand a ladder, a number of leather buckets, a canvas bag for valuables and a bed key with which to take down four-posters. These were his preparations for a fire. Today the ladder is still necessary but our country home fire-fighting is much simpler and more efficient. However, as a safeguard, make a tour of your house and see that all the fire extinguishers are in place and a hose of sufficient length is handy. Some of these fire extinguishers need yearly refilling. The local fire station will do it for you.

DELIBERATE IMPERFECTIONS. In January the Bulletin Board related how Gypsies never do a perfect job on the ground that perfection is an attribute of Deity alone and to presume perfection would be sacrilege. Now comes a letter from that excellent delver in Americana, Newton C. Brainard of Hartford, Connecticut. It seems that in a house at Winsted, Connecticut, is a parlor fireplace with a little column supporting an arch which has a twisted capital. The molding and decorations were deliberately made in a warped form. A tradition relates that the carpenter was praised for the perfection of his workmanship, whereupon he substituted this capital for the one which he had made in order that he might not be accused of attempting to vie with the Lord in doing perfect work!



CURÉ'S GARDEN. In France any little pattemed and walled flower garden is called a curé's garden, not because a curé made it or worked in it, but it was the sort of garden curés used to make.

TOP NOTCHERS. Now that the flood of Spring gardening books has abated, we can take stock of those we really want to keep. In days to come we will find useful and well worth re-reading and consulting the following eight top notchers.

The Garden Encyclopedia, edited by E. I. D. Seymour; *The Garden Dictionary*, edited by Norman Taylor; *The Art of Landscape Gardening in Japan*, by T. Tamura; *Rhododendrons and Azaleas*, by Clement Gray Bowers; *Four Seasons in Your Garden*, by John C. Wister; *New Flower Arrangements*, by Mrs. Walter R. Hines; *Gentians*, by David Willis; *History of Horticulture in America*, edited by Robert Scowell Brondar.

SELF-CONGRATULATION. With this issue House & Garden rounds out thirty-five years of adherence to a principle laid down by its first editor away back in 1901: That good architecture and good garden design should always go hand in hand, for each is essential to the other's full success. Thirty-five years are a considerable number of years, so we are baking a special birthday cake for ourselves, bearing this motto: "The human hand contains the hardest



ANCESTRAL FLAGS. Ride around the countryside—back roads particularly—on some national holiday, and what an assortment of flags you see displayed on old houses! Flags faded and worn, dating back to Civil War days, flags with much fewer stars than we have today, flags hung lengthwise across porches and endwise from decrepit sticks. And here and there a new flag on a glistening pole beside an ancient house remodeled by freshly arrived country dwellers.

There was a time when among the first purchases a man made as he acquired a place in the country was a flag, and he taught his children to respect it. Let's hope our shouting pacifists won't try to kill this worthy custom.

HANGING GARDEN. Readers of House & Garden will remember that in our June issue we were privileged to show a beautiful example of country in the city in the penthouse garden of Mr. A. O. R. Baldridge in New York City. The garden, with its nice combination of colorful planting and sheer living comfort, was executed by Stuart V. B. Brown, landscape architect, and plants were provided by Max Schling.

MY DRAPERIES

I could not buy Fortuny prints
And did not want a plain glazed chint.
Instead I planted slips of green
Outside my sill to make a screen
Of restfulness to veil the glare:—
A miracle has happened there.

My draperies are gorgeous things,
A network starred with airy wings,
Where green is interlaced with flowers,
The birds have made them singing towers
And dot the boughs like colored jewels,
Reminding me of ancient crewels.

Sometimes I think I like them most
When twilight is an opal ghost,
Then, woman-like, my mind again
Prefers them very wet with rain,
Or when the wind blown blossoms press
Close to the pane in swift caress.

I would not change them if I could
My draperies of tropic wood.

HAZELLE GRAY BLACKMAN



SUMMER FEEDING. In peasant countries it is always a mystery why people in hot lands eat hot foods. Evidently they knew best how to prime the pump of the digestive system. Warmth in the tummy first is their rule. That's why people who know how to care for themselves, even though they may follow it with a veritable orgy of cold dish, start their summer meals with something [illegible]







COMBINING CHARACTERISTIC DETAILS OF FAMOUS OLD ST. LOUIS HOMES, VICTOR PROETZ DESIGNS A MODERN VERSION OF REGIONAL ARCHITECTURE. THE GARDEN, TOO, IS PLANNED APPROPRIATELY FOR MISSOURI'S CLIMATE

MISSOURI MODERN



ENTRANCE PORTICO





MISSOURI SHUTTERS

The architecture of the provinces is metropolitan architecture in dialect. As a language in an outlying district takes on specialized pronunciation and vocabulary, so does an outlying architecture speak with the local accent.

In America, when the colonization of the West began, the builder took with him what he knew from the Atlantic Seaboard. Thus he modified to suit new needs. Immigrants from Europe added their foreign ingredients and, in the growing communities, local tradition developed. By gradual degrees it adjusted itself more perfectly to the climate, to the provincial activities and living conditions, and to the character and limitations of the available building materials. And so it simmered and strengthened like a *pot-au-feu*.



1

With the 19th Century came the rediscovery of Rome and Greece to revitalize the arts. In America measured drawings of the monuments of antiquity became available. Carpenters' handbooks and builders' guide, converting the classic forms into usable building details in the "new Roman and Grecian Styles", were in demand and were extensively studied by the craftsman, the artisan and the amateur; for, even in the provinces, Greece and Rome were the fashion.



2



HOUSE FROM GARDEN END

In his adaptations from the handbooks one local builder influenced the next and, by a series of imitations and inventions, certain devices became part of the local architecture, giving it all the unconscious character and distinction of a local *patois*. In these architectural mannerisms lies all the flavor of a locality. A list of them is the special vocabulary of a district.



3

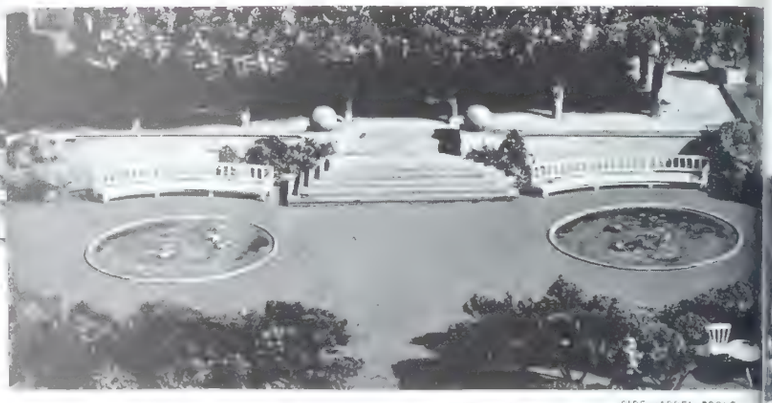
The Missouri house, until the Civil War—when such a particularized thing ceased to exist—had two elements in its blood: the first was something the French settlers brought up the Mississippi from Louisiana; the second, something the Yankee traders brought down the Ohio from the Northeast.

The Benoist House, (1) which unfortunately no longer exists, serves to illustrate the results of such a blend, and the modern Missouri house, the model of which appears in the photographs on these pages, goes to this as a source for its general flavor and character. Its details are borrowed from other sources, mainly from old buildings in St. Louis, which was the principal center of architectural development and culture in the district.









SIDE GARDEN POOLS



The [illegible] of the entrance motif come from [illegible] Ninth Street (1), dating from the late [illegible] which suggests an capped, [illegible] another old house of the [illegible]

The [illegible] chimneys is one of the endless [illegible] The lunette, similar to the one between the chimneys, appears in a little house at [illegible] German settlement across the [illegible] which lights the [illegible] from "Old Orchard" the Henry Clay House (4), and from a number of other old houses that overlook the Missouri River at Saint Charles.



The diagonal planking of the garage doors, the circular [illegible] appear together in the dilapidated façade of a stable (5). The slender wood columns supporting a sort of permanent awning over the windows facing the forecourt are to be found supporting similar shelters [illegible]



The [illegible] of the terrace railings are borrowed from the porticoes of the Old Court House (6), erected [illegible] typical as the tin roof.

The windows of Henry Shaw's country house (7), built in [illegible] now the Missouri Botanical Gardens, had four shutters to a window—two small ones above, for a sort of transom treatment. In its adaptation for our house this system has been turned upside down, and the small shutters have been permanently closed to serve as balustrades for the windows which open to the floor.

The stairs descending between walls from the forecourt to the garden level, and the iron gate at its foot, are the typical treatment of several blocks of old gardens along South Thirteenth Street where cutting down the street level made retaining walls necessary (8).



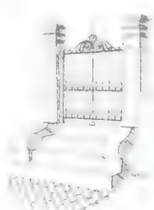
The texture of the stone walls of Shaw's garden has been successfully imitated in the stone work of the foundation walls of the model (9).

In contriving a modern Missouri house with these traditional hangovers from Missouri's "best period", I chose for a building site a typical Missouri hillside with the straggling remains of an apple orchard.

The first floor is entered from a forecourt at road level and contains the principal rooms, including the master's and guests' bedrooms. These overlook a garden at the lower level, to which two curving staircases descend from a really good terrace [illegible] (Continued on page 77)



7



8



9



10



GRAPE ARBOR

A TYPICAL MISSOURI HILLSIDE IS A SITE FOR THIS HOUSE AND GARDEN. ONE STORY ON ENTRANCE LEVEL IS CONVERTED TO TWO IN THE REAR



GARDEN



ENTRANCE LEVEL AND GENERAL VIEW

BLOND WOOD





Every room of William Morris' New York house uses blond wood. The living room tables, accessories and fireplace opening are stripped pine. Crimson sofas, beige curtains, chairs and carpet, with buff walls, complete the scheme. The painting is by Rhana; a Soudeikine panel is over the piano. The son's room has blond furniture, blue walls and carpet and red upholstery



Stripped pine continues to be the decorator's favorite finish for important woodwork in decorative schemes. This vogue had its origin, when the beauty of the natural wood was disclosed after removing the old, worn painted surfaces from antique furniture and wood paneling.

Joseph Mullen, who decorated these rooms, has used blond wood very effectively in Mr. Morris' bedroom. Dark brown walls afford contrast for the light value of the furniture. A rust colored carpet is the right foil for the beige, brown and white fabrics. The two striking portraits of Mr. and Mrs. Morris are by Rhana



F. S. LINCOLN

The stripped pine furniture of the dining room is placed against a background of tabasco red walls, a black floor and white homespun curtains. On the sideboard console and dining table are gunmetal mirrored tops. The chair upholstery is white leather. These contrasting colors have made a room of great distinction which follows not alone the contemporary taste for blond woods but the equally popular style of dark-toned walls as well.

The main feature of the game room is a white leather bar backed by a niche with shelves for glasses. The colors are mainly in the scale of greens with black and terra cotta notes as accents



SCREEN BEAUTY

Tired of commonplace screen doors? Give your house new summer interest with these designs



Maybe yours is a Georgian house with a door leading to the garden. Since elegance and restraint are inherent in this type of architecture, use a screen door such as this, with octagonal panels. Designs were suggested and drawn by Harry Richardson



If you have a door where privacy is essential, the "blind" or louvred screen door is a perfect solution. While shown here at the front entrance of a Modern house, it is equally adaptable to Colonial, Georgian and French type houses



Perhaps you have a Regency house with the typical period portico. It can be enlivened by a screen door with a pattern taken from a late Georgian bookcase. There are any number of Chippendale motifs that are equally adaptable to screen doors



Since bamboo is one of the latest enthusiasms of interior decorators, why not try it on the exterior? Take a stock screen door. Apply a light exterior framework of split bamboo. Instantly that mediocre door is lifted out of the commonplace



French doors should be fitted with double screens. Those shown above have rods of Catalin which allow ample light to pass and yet afford a high degree of privacy by breaking the spaces of open screen



This garden entrance to a Modern-Georgian house is protected against insect pests by a screen door so simple that any carpenter could make it. And it is possible to use it with equal success on any style of house, whether at the front or back



umm—ah!

Once ago a genial parent (on whom be peace) taught me the aristocracy of the nostrils. He came up to the country for a weekend. It had been dry. The lawn was parched, meadow grass gone wearily dun and the papers were filled with accounts of forest and brush fires. We were careful to rub out cigarettes and burned the trash with a hose at hand.

Past midnight I smelt smoke. Visions of the nearby meadow afire terrified me and I pattered downstairs to make a circuit of the place. No fire. No sign of fire. And still that smoke alarmed me. Finally I fell asleep.

The next morning he said, "I thought I gave you better nostrils than you demonstrated last night. Yes, I smelt that smoke and I heard you go downstairs. If you had the nose I thought you had, you'd have known that was Cedar smoke and it came from over four miles away."

Then he, being blessed with sensitive nostrils, discoursed expansively over his bacon and eggs on the fact that some people are hard of smelling just as others are hard of hearing. That a man with a fine palate with which to distinguish good wine and food from bad and a man with a fine nose with which to relish, classify or repel odors, fragrances and smells had a handicap over all others. He had a leg-up on the enjoyment of life. In fact such an endowment made him an aristocrat.

I, in my ignorance (having never given thought to such matters), had always pictured an aristocrat as one who went through life with his nose in the air. Snooty, as the boys used to say. Here was a new type of aristocrat—one who bent down his nose for enjoyment, who relished life in sips and sniffs.

Of late years scientists have tried to shove all odors, good and bad, into neat little pigeonholes. Some have gone so far as to attribute spiritual qualities to them, and one inventor set about making an organ of fragrances so that rose, incense and stinging salt sea spray could be produced by pulling out stops. Most of us have to get along with the organ the good God gave us, and if we only use it we'll have all the smell sym-

These early Summer days bring floods of enjoyment to the aristocrat of the nose. There's the smell of houses closed for Summer—a musty aroma tinged with camphor and creosote and palpable dust. There's the odor of seashore cottages newly opened for Summer occupancy—the mingling of stale salt, dried matting and fresh soapsuds. There's the smell of hot city streets after a rain, which differs vastly from hot country roads when a shower has laid the dust.

By this time of year the memory of garden fragrances past are crowded out by the avalanche of those that keep coming on. We can remember that we enjoyed the perfume of Daffodils and the rich aroma of Lilac plumes and the diverse odors of Mockoranges, but their penetrating reality has fled. Today and tomorrow and the next day come on fresh incenses—old Roses heavy with scent, Sweet Peas whose full flavor can only be relished if the nose is buried in them, the robust earthiness of newly dug Potatoes, spicy Fennel foliage, the wet smell of snapped String Beans and the obvious individuality of young Onions.

In the warm sun, drying hay and Phlox heads alike send off a honeyed fragrance and Buckwheat flowering in the field is so rich as to repel the nostrils. A damp day, on the other hand, brings out many a hidden odor as we pass through the garden—Pinks become more like Cloves, an incense drifts from the foliage of *Rosa ecae* and Daylilies, whose scent is usually modest, stand forth as an enjoyable reality.

There are dawn smells, when all the world seems fresh-washed and noontide aromas when it is faintly singed and soft perfumes at dusk when the breeze has died down and there rise fragrances of night flowers—Nicotiana and Evening Primrose. Then in midsummer nights comes, too, that whiff of terrifying smoke carried on the breeze—eddies from a far-off woods where some careless passerby leaves his mark in singed grass and smouldering brush. Or maybe it is only a lingering smoke from your own bonfire.

Terrifying or enjoyable, rich or faint, a new aroma or one bringing back crowded memories—the aristocrat of the nostrils knows them all. His life is one long "Umm—ah!" —Richardson Wright



TED ALLEN

PLASTER CONSOLE

PLASTER, decoration's latest light, has now made the movies. If you saw "Wife vs. Secretary", you will remember the magnificent modern Biedermeier rooms designed by Cedric Gibbons and Edwin B. Willis for Metro-Goldwyn-Mayer. And we hope you noticed this console gleaming ghostly white against a mirrored wall as it typifies the new plaster furniture. While the curly supports have a Baroque flavor, the sculptural treatment and crisp look are entirely modern





THE HOUSE WITH

Ten Exposures



"What do you mean by an exposure?" we asked Bradley Delehanty, the architect who designed and named this house of ten exposures.

"An exposure, as architects use the term," Mr. Delehanty explained, "is any wall that can have outside light from a window or door or any wall in which a window or door can be conveniently placed." And with that he added that his claim of ten exposures for this house was modest: he could total twelve exposures, not counting the owner's exposure to first and second mortgages.

Why so many exposures? Because the more exposures you have, the more ventilation and light and views are available. A four-sided house has only four. An octagonal house has eight. An octagonal house with wings has so many more. That is why Mr. Delehanty, in his effort to design a house with the greatest possible number of exposures chose an octagonal design (see the plans on page 72) with four wings, making ten exposures in all.

Off the kitchen to one side he attached, by a covered passage, a one-story addition housing the laundry, a bath and two maid's rooms. On the other side, from the living room porch, another passage leads to a tea house. These two structures are planned with the idea of giving added balance to the mass of the house itself.

Primarily designed for mild climates where an abundance of light and cross ventilation are desirable, this house follows no especial period style. On two façades wrought iron, reminiscent of the architecture of the South, has been introduced effectively.

It is planned to have a garden setting embodying picturesque views and vistas. The octagon plan of the second floor with terrace offsets pro- (*Continued on page 72*)



DON WALL

AN UGLY S[illegible] REPLACED BY THIS MOUNT VERNON VERANDAH

HOUSE WITH NEW SUIT





NEW WING AND PALLADIAN WINDOW

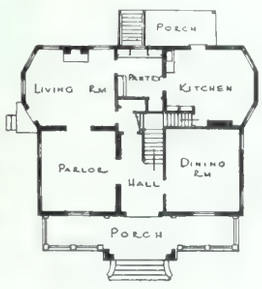
ONE wonders, looking at some of the houses built in the early 1900's, how a designer could have conceived so much ugliness. Take this residence of Greer Maréchal, at Hills & Dales, Dayton, Ohio. As found by its new owner, it sprouted prehensile porticoes on two sides and was crowned with a magnificent wart-like cupola. Then, porticoes, cupola and all, it was delivered into the merciful and imaginative hands of J. Douglas Lorenz, architect, who dressed it in a brand new suit, rearranged the rooms and made it step forth fresh and livable.

Where the double-decked side porch had been, he swung a roof supported by columns and finished with a slim, decorative balustrade in the most approved Mount Vernon fashion. The cupola's ugliness on the front façade was hidden by a new advancing wing with classical eaves and a Palladian window. Finally the bricks were refined with a stucco coating which was later painted white.

Downstairs the living room and parlor were thrown into one, a corridor cut into the dining room and a library placed in the new wing. The chimney was rebuilt to furnish a centrally-located fireplace in the living room and in the master's chamber above.



VERANDAH AND NEW CHIMNEY





OLD SIDE AND PLANS





OLD FRONT FAÇADE

THINGS THAT MAKE YOU SAY DAMN!





HAVE you ever thought about what you go up there—oh, a screwdriver, some pipe cement, and that's when you want to sleep, someplace that makes a squeak that destroy your best and [illegible] you to utter frequent and fervent damns.

Many of these [illegible] remedied by any amateur in a few minutes without cost, others may require the expenditure of a few cents and [illegible] need expert attention. Let's talk about the most annoying ones, particularly those which you yourself can fix, and see how to get those fervent "damns" quickly out of your house.

One thing that I have always found most vexing is the search for slippers or shoes in a dark closet. A light is a very handy thing, easily installed. It can, if desired, be controlled by a door switch. Of course one objection to door switches is that they leave the light lit unless the door is really closed. At one hotel I stopped at they took care of this detail by having [illegible] so that the light went out even if the door was left on a wide crack.



Then take those squeaky stairs, for instance, or that floor [illegible] which you have to watch out for when you go in to look at the sleeping baby.

The stair tread squeaks because it is loose. The easiest way to fix it is to drive a couple of finishing nails through each end of the tread and into the riser. Drive the nails in at an angle, sink the head with a nail set, and cover the head with plastic wood. If you want to do a more expert job, take off the molding which covers the joint between tread and riser, drive wedges in and replace the molding. If the stairs are open underneath, you will find little wedges if you look carefully. Drive these little wedges in tighter—and out comes the squeak. Cut-up wood shingles make good wedges.

If pounding in the radiator wakens you every morning, the chances are that a sticky or defective valve has caused water to gather. Shut off the radiator, unscrew the valve, and the water will spurt out. As it may spurt a distance of four or five feet, be prepared for the geyser. Blow through the valve to clear it, which may be all that is necessary. If it still sticks, soak it in gasoline for fifteen or twenty minutes. If you still have trouble, buy a new valve. And if the radiator still knocks, you'd best call an expert, for it might be any one of a hundred things wrong with the system.

If your radiator leaks at the turn-off valve, tighten up the six-sided nut. And if it still leaks, a re-packing job is necessary. Make sure no steam is coming up when you open the pipe.



BY GODFREY ERNST



Have you ever tried to open a moving car door after snow and ice have gotten in them to foil you, so that you had to pull and tug? The overhead type of door, which swings up or rolls up, takes the curse off garage doors.

Personally, I've always hated the idea of getting out of a car in a heavy rain just to open a garage door. It's far simpler just to reach out, turn a switch, and watch the door roll up. And if you don't want to wet your arm, all you have to do is to arrange for radio control. Then you sit in the car with the window tightly closed if you wish, turn a switch on the instrument board, and there you are. And if you are very, very fussy, you can arrange to have your doors slide up as soon as your headlights strike them.



Window sash that stick have caused many a lost temper. Don't pound the cross rail at the middle of the sash—pound away at the ends, as otherwise you may loosen the sash construction. Paraffine rubbed where the sash slide will help prevent future sticking. (Paraffine is also good to rub along the edges of sticking bureau drawers.) If you can't get the sash open, particularly after the painters have been around, you may have to take off the molding strip on the frame so as to be able to get at the sash. A knife to loosen up the dried paint or a bit of prying will generally turn the trick. If the window is badly stuck, have a carpenter plane it down.

Have you a fireplace that smokes? The chances are that it is poorly proportioned. Take a board the width of the fireplace, and burn material that smokes. Hold the board across the top of the fireplace, so that the height of the opening is lowered. Move the board down until all the smoke goes up the chimney instead of out into the room. Mark that point. Then have a decorative metal shield made and attached.

Another reason for a smoky fireplace is a chimney too low. This may be the answer if your chimney does not top the roof by at least four feet. Try lengthening the chimney with pipes, and if that remedies the trouble, get a decorative chimney pot which will provide the necessary additional height.

Or maybe your fireplace flue is just plain dirty and clogged up. Wrap a couple of bricks in old carpet and move the package up and down the flue.

Have you ever had dirty hands and dusty clothes from carrying fireplace logs up from the cellar, or had trouble with servants who didn't like that messy job? The chances are that you can easily have a fuel lift installed, which is a sort of dumb-waiter for fuel logs.

Speaking of dumb-waiters, maybe you would like to have one installed so as to provide vertical transportation through the house, thus eliminating the carrying of laundry, parcels, etc., and reduce hazards from tripping.

When you go after that squeaky floor board, the job is easy if there's no subfloor below. Just drive (Continued on page 64)





STERLING SILVER in a new pattern graces the buffet board. It is Towle's lovely "Royal Windsor" . . . designed in the Georgian mood (shown in detail on opposite page). The holloware used with it is the same firm's Louis XIV design. Silver from Brand-Chatillon. Ideal for outdoor use, the repast being spread on a moonlit terrace in the cool of the evening, are the large hurricane globes: Hammacher Schlemmer. Lead garden urn and cast iron chairs: Karl Freund. Food by courtesy of Henri

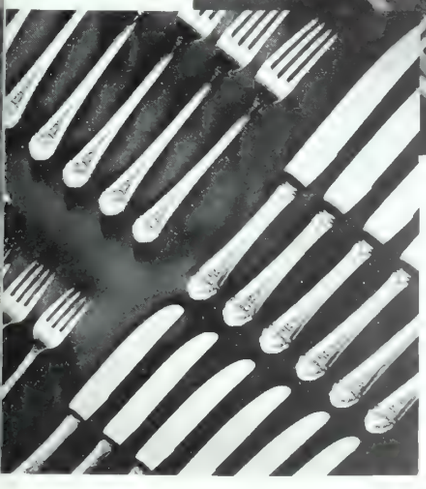
SUMMER SUPPER IS SERVED ON A TERRACE. NEW SILVER GLEAMS UNDER A MAGIC MOON WHILE THE ACCOMPANYING APPOINTMENTS HAVE SPARKLING DETAILS



CHINA, LINEN AND GLASS have been selected in a scheme of gray, white and silver. The Syracuse China plates, in a range of sizes (shown at upper right), are white decorated with circles of bright silver. They are from Ovington. Macy's smartly monogrammed napkins are platinum gray linen embroidered in dark brown and white. The base of each glass is sanded a frosty white, while the clear rims are brilliant with bands of silver . . . delightfully cool for cocktails and longer drinks







BAR WAGON, well proportioned and designed for conveniently moving about. It provides ample racks for the necessary array of glasses and proper spaces for mixing and serving all the drinks for the evening. Executed in wrought iron, painted white, with clear glass top and bottom tiers; circular supports and scrolled handle bars give it decorative lines. Wagon, glasses, crystal glass bowls and all drink accessories are from Hammacher Schlemmer. Liquor by courtesy of Reese Bros. Inc.



Wildflowers

by Louise B. Wilder

I [illegible] all [illegible] it may be said, but [illegible] of the competitor, a desire for mastery, that is [illegible] strong in them as love of [illegible]. These explains in part at least the scope of their horizon, the fact that their gaze is so often trained "Across the hills and far away, beyond their utmost purple rim". When with the bait of a few shillings they have snared some little wilding of the Pyrenees, the Andes, the Himalayas, have painstakingly taught it an alien language of soils and climate and altitude, so that it not only lives but settles down contentedly, accepting the lot of those around it with grace—even, indeed, exceeding its normal vigor at times —the feeling is strong in them that something has been accomplished, and that some personal, if not public, backpatting is in order.

Very curiously this pleasant feeling of having conquered is usually enjoyed only when the captive is an alien. Now, as a matter of fact, a vast number of exotic plants (no less than exotic persons) take to the American climate as ducks to water, flourishing to the point of becoming troublesome weeds in a short time and drowning out the natives with the spread of their hordes progeny. Even very beautiful foreign-born alpines are gently prove surprisingly docile and complaisant oceans away from their natural haunts, while we probably need go no [illegible] cultivated specimen [illegible] wild



1. SHADE, WELL DRAINED
2. SHADE, DAMP
3. SUN, WELL DRAINED
4. SUN, DAMP

flower. If conquest is our aim we need not go far afield to find plenty of subjects upon which to practice our powers.

How many persons, for instance, are able to grow *Dicentra cucullaria,* the Dutchman's-breeches (Condition 1), successfully in the garden? And by garden I mean an area planned and made from the subsoil up, not a tract of original woodland. All country wayfarers know rocky hill-sides where the rough stone shoulders from base to sky-line are literally veiled with the delicate green and cream lacework of these fairy-like plants. It is a sight not easily forgotten and one that any gardener is bound to want to reproduce. And because of the plant's apparent spontaneity and light-hearted exuberance (in the wild) he feels that it may easily be done. But I have to admit that the Dutchman's-breeches will not thrive in my garden nor have I seen them thriving in any man-made garden with any measure of enthusiasm. They linger along and weave in the early spring days a little tentative green lace, and put forth a few creamy panties, but the light-hearted exuberance is missing. They are not breath-taking in their frail luxuriance; they seem rather little lost souls to be yearned over.

Or who has maintained for any considerable period of time in the ordinary rock garden a collection of blue Hepaticas (Condition 1), that are among our commonest early wild flowers? Their cousins the Alpine and (*Continued on page 79*)







OUT IN HONOLULU Mr. P. E. Spalding has made good use of the Cacti and allied plants, creating with them a garden at once impressive and in harmony with the region. In the picture above the keen, serried blades of the Spanish Bayonet are overhung by a Milk Tree's branches, with the broad leaves of Tartogo in the center. The tropic flora, though, is far from limited to such bold effects. It also provides the perfectly designed stems of the Torch Cactus, the ear-like lobes of Opuntia, and the ribbon-form of Phyllocactus—seen in the other views

Pigeons and Bees

by Richard Pratt





OF ALL the items that ever decorated the garden or dooryard, the old-fashioned bee-hive and the dove-cote were two of the most active and comely. They were not only nice to look at, the bee-hive's diminutive dome and the gabled architecture of the dove-cote; but the manœuvres of their occupants were a constant source of entertainment. These quarters were delightful in appearance, but were inefficient means of producing, in either case, honey or birds, and they have been supplanted almost entirely for those purposes by the modern bee-hive and the up-to-date pigeon-loft. The latter have many attractive possibilities too, if you prefer to perform your bee-keeping and pigeon-raising according to Hoyle; but if you would rather let the bees and pigeons shift for themselves in dwelling places more picturesque than profitable, then I can recommend the primitive devices. They are easy to obtain and erect, and once their inhabitants are installed will require no more attention than a patch of Peonies. In the course of time you may be tempted to become an apiarist or aviarist, as the case may be, but by then you will have outgrown the contents of this article and be ready for the wisdom of the experts.

I am writing this for the person on the small place in the suburbs or country who has neither the time nor the inclination to go in seriously for either bees or pigeons, but would like to have either or both of them for the fun and effect. As a matter of fact, bee-culture and pigeon-raising, when carried out properly, either for pleasure or for profit, require not only skill and experience (which of course can be acquired), but a real taste and talent for what is in either instance not an overwhelming but at any rate quite an exacting task. As the object here is merely to suggest decorative features for the grounds which contain a livelier interest than a sun-dial or a bird-bath, yet are scarcely more trouble to maintain than either of those two ornaments of the garden.

The old-fashioned bee-hive, called a skep, is made of ropes of twisted rye straw coiled and sewn up in the shape of a tallish dome, about two feet high and twenty inches in diameter at the base. It is set on a board two feet square supported about eighteen inches off the ground by one or more posts of some decay-resisting wood like Cedar or Locust. It can also be set on a small stump, if there should happen to be one in the proper place—and the place is important. It should stand in the shade of a not too low-branching deciduous tree, where it will be protected from the heat of the sun in Summer and receive through the bare branches the sun's warmth in Winter. The spot should have a sheltered southern exposure where the hive will not be at the mercy of heavy winds, and should be far enough away from a path or drive that the bees will not be disturbed by the constant passing of people, animals or vehicles. Where Winters are severe, the hive can be covered with a conical straw cap, making the dome disappear into a spire.

The only trouble with the old-fashioned bee-hive, the straw skep, is that the honey cannot be removed without destroying the bees, and for this reason the operation of skeps for the honey is cruel and is even prohibited in certain states. But if the honey is left in the hive for the bees to live on, undisturbed, there could be no objection to such a hive as a home for bees, and as an animate decoration for the garden. If you want honey, it is always possible to buy it at the store. (*Continued on page 81*)









REAR TERRACE AND FORMAL GARDEN



THE MAIN ENTRANCE



THE INFORMAL GARDEN

GARDEN of our IDEAL HOUSE

In April we presented the story of our Ideal House—its architecture and construction. In May the story of the rooms in that house. And here, in the July issue of the magazine, we come to the garden and the execution of it as a concrete demonstration of the fact that "it isn't a home till it's planted." You haven't heard that phrase? Then consider, if you will, the photographs on these pages and the message they convey:

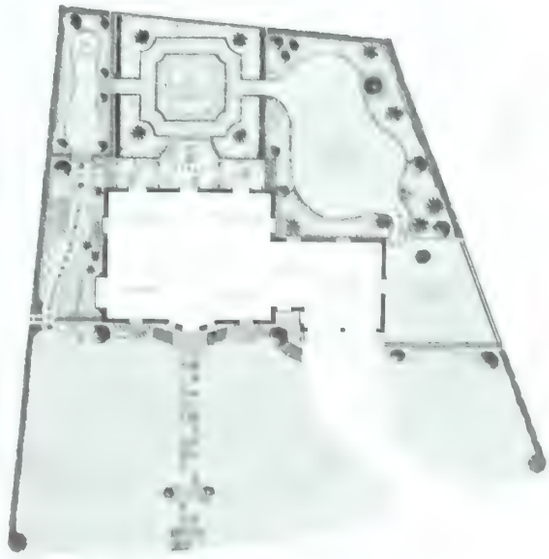
First, the big picture of the "nook" on the opposite page clearly extends an invitation to step from the rear terrace to a little garden room walled with stone and Taxus, Privet and choice Azaleas. Then,

The main entrance, above, an example of direct and forthright simplicity which makes effective use of sheared Taxus at either side of the door. In the upper corner,

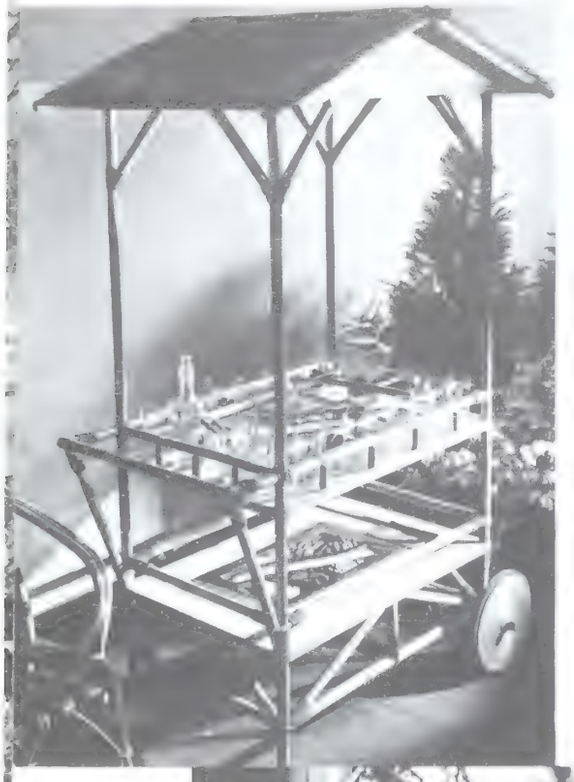
The rear terrace and formal garden, the true living side of the house where the architectural and landscaping designs literally meet and blend. And for a more comprehensive idea of the grounds, notice

The informal garden, at the right, as it appears from the Rhododendron border planting, looking toward the house terrace and the formal garden beyond.

These are but a few of the angles on a planting which, planned and executed by H. J. Marquardt as landscape architect, was conceived as an example of the maximum of garden charm and sane variety within decidedly small area. Probably the designer's greatest problem—as it is that of many individual home owners—was to make a necessarily small property appear reasonably large, and to do this without producing a horticultural hodge-podge. (Continued on page 88)



Y[illegible] will come rolling down the garden in all manner of gay carts this summer. In the festive South Seas design below, for instance, made of natural rattan waxed, with joints bound in rawhide thongs, and a thatched pagoda roof. Pitcher and glasses have bright designs of vegetables painted on them: the ensemble is from Hammacher-Schlemmer







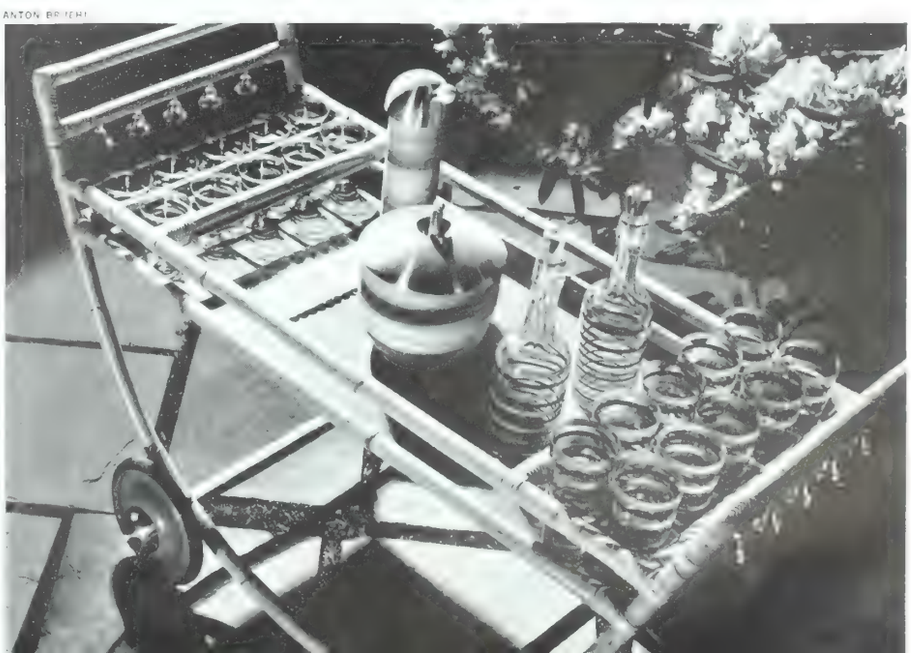
EVEN this sturdy stand has taken up roller skating for its slender legs end in little wheels. Of white iron, its glass shelves and openwork pockets give it a nice airy look. Use it on a terrace for serving drinks or a cold buffet. Use it indoors for plants: Mayhew Shop. Glasses in blue sailfish design and thermos ice keeper are from Abercrombie & Fitch, and the pitcher with section for ice is from Alice Marks



ROLL YOUR OWN

CHAIRS rock, chaises-longues slip smoothly along moon-drenched terraces and the newest bar rolls proudly into port bringing cheer and a tang of the sea to buoy up drooping spirits. Very helpful, too, this gay design in white reed, as its blue table top lifts up disclosing plenty of space for glasses and bottles: Lord & Taylor. White dotted glasses and blue glass beer set wrapped in raffia: Alice Marks. White rattan furniture is made by Abercrombie & Fitch. Shrubs were supplied by Bobbink & Atkins. The gay dresses —in red and white striped linen and pink mousseline—come from Saks-Fifth Avenue

ANTON BRUEHL



THIS bright little cart made of natural rattan with red tray top and big red wheels comes rolling up with bells on—five at each end—to spread the good news. It and the thermos ice keeper and cocktail shaker made of spun brass and reed are new designs by Russel Wright. The highball and cocktail glasses are smartly striped in red and black. You can get the cart and all its accessories from Lewis & Conger

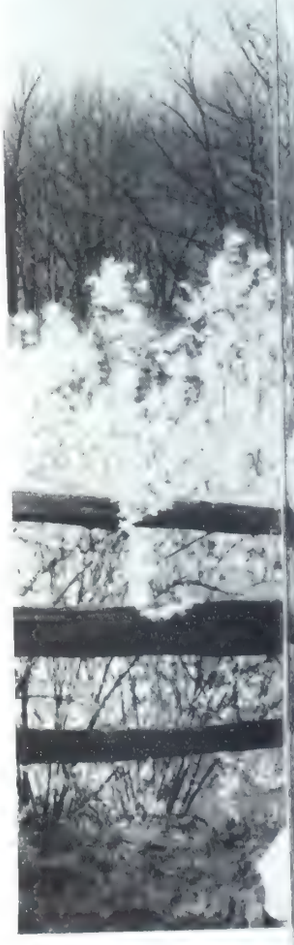






When a man builds a house to suit his purpose it is usually a personal expression of himself, an expression of personal interest. The two views of the living room in the home of Mr. and Mrs. H. O. Nicolas reveal the fact that the owners collect Early American pewter and furniture and that they are lovers of books. These collections give a background of age, seasoning and a homely beamed ceiling. The books, too, serve to decorate the room.

Another indication of personality is the way the house is set at a considerable distance from the highway and reached by a covered gallery. Here, removed from the intrusions of domesticity, the owners may pursue their hobbies without fear of interruption



NEW HOUSE—NEW JERSEY



ALDEN B. HART, architect of the home of Mr. and Mrs. H. O. Voght, at Plainfield, New Jersey, was fortunate in selecting a comfortable type of Colonial design. The first floor is of brick painted white; the second of stained clapboards. While the shutters are dark, so that they don't stand out too boldly (which would have been the case were they painted white), the white of the first floor is carried up into the window trim and a line boxing in this upper story. The slight overhang is a typical feature of houses in the Colonial manner.

The body of the house contains a long living room with a rear porch, a dining room, service and entrance hall downstairs. Upstairs are four bedrooms and two baths. The covered way leads from the hall of the main house to the workroom, beneath which is the garage.



Recipes for dressing tables by six decorators

white lacquer and inset a well fitted edges. Place before a mirrored wall pendant crystal rings. Through these draw sheer white ninon drapery...fold in long, cool, classic lines. Cover

Jane Smith

Cover all woodwork with natural parchment Conceal commodious drawer space by outswinging doors equipped with Bone knobs. Place concealed light under sanded portion of glass top, so as to throw light on standing mirror The standard of this must be made to follow the outline of table with the wood supports the same color as the parchment veneer of the table. For convenient light lay two plug against a window

Elsie de Wolfe





Elsie Cobb Wilson

kidney-shaped dressing table For an interesting color scheme, a deep fuchsia to a delphinium a plaisance green as satin, with notes of other furnishings in the room keyed

Taylor & Low





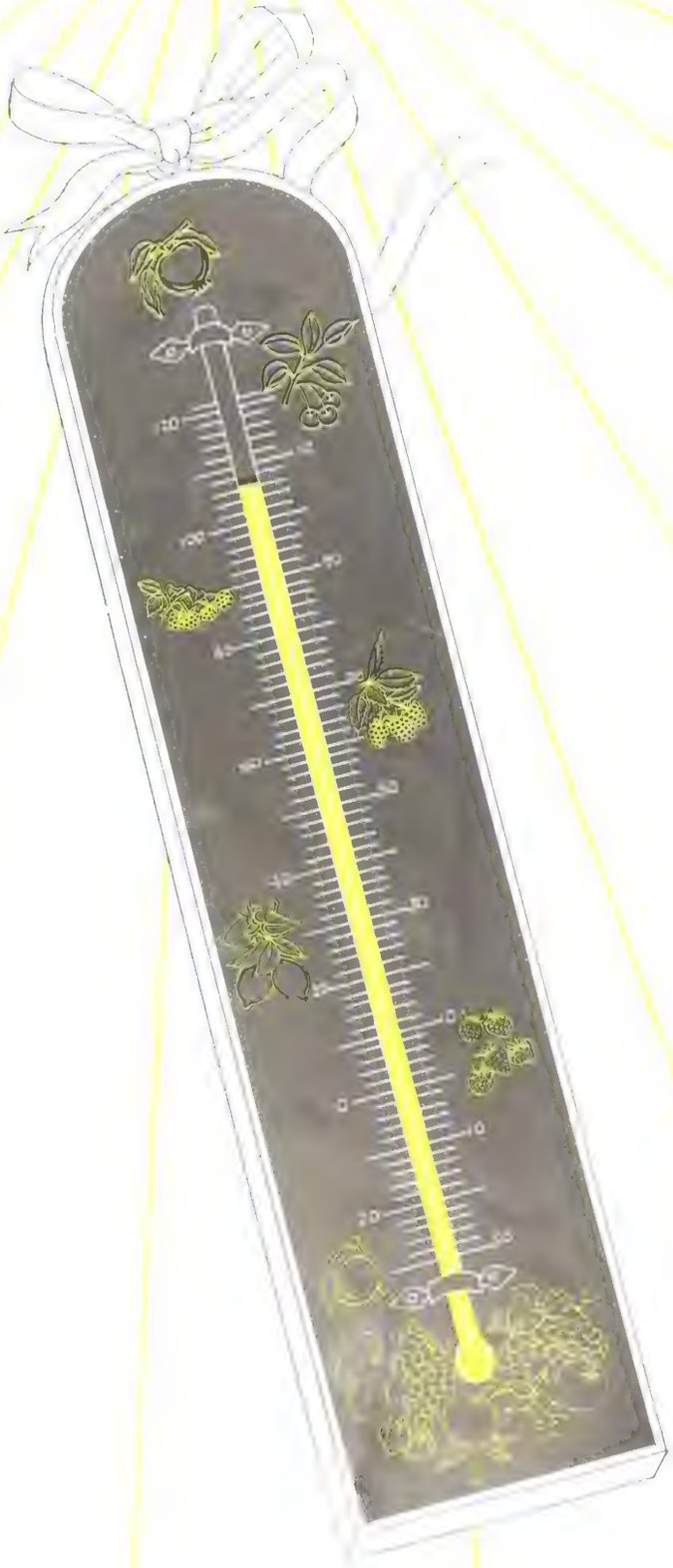
base in the manner of old

Hoty Irwin.



Recipe for Summer dressing table. Take a table 16 x 29 inches, paint and cover with a mirror top. Drape with four yards of crisp chintz 36 inches wide, shirring material to form a flat 3 inch band at top. Furnish with 2 rows of soft welting and serve with cherry wall paper, organdy and striped chintz. Design used by Miss Stewart for Mr. and Mrs. Sloane

Frozen Refreshments



When the mercury is going steadily up and your spirits are going steadily down, a frozen refreshment, whether ice cream, sherbet or ice, is sure to revive you.

In 1778 a Mr. Velloni of Paris was so convinced of this idea that he established a magnificent ice cream parlor at 10 Boulevard des Italiens—outfitted in the most luxurious fashion, with comfortable lounges and marble topped tables, so that his patrons might partake of frozen refreshments in ease and comfort. The poor man wasn't a very good manager, however, and he eventually failed and later committed suicide, after turning over his business to Tortoni, an employee, who made a great success of the business and retired in 1825 with a vast fortune, leaving to the chefs and restaurateurs of posterity his world famous biscuit Tortoni.

Much earlier than that, in 1660, Procope Cultelli, an Italian, established a coffee house in the Rue de l'Ancienne Comédie of Paris and brought to the attention of the French public his "frigid niceties" flavored with coffee, vanilla, etc., and soon they were the height of fashion; but they were indeed frigid and solid in their texture, for they were nothing more nor less than frozen blocks of ice. Vatel, the famous chef who committed suicide over a cod which didn't arrive, is accredited with being one of the first to perfect the art of making ices. He made a great hit by serving colored eggs as a sweetmeat when Louis the Magnificent paid a visit to Chantilly, the eggs being frozen ice, compact as marble.

It wasn't until 1734 that a M. Réamur tried to remedy the texture of these ices. It bothered him terribly that they were so hard. It was then discovered that if the ingredients were stirred and scraped from the sides of the container while freezing, much better results were obtained.

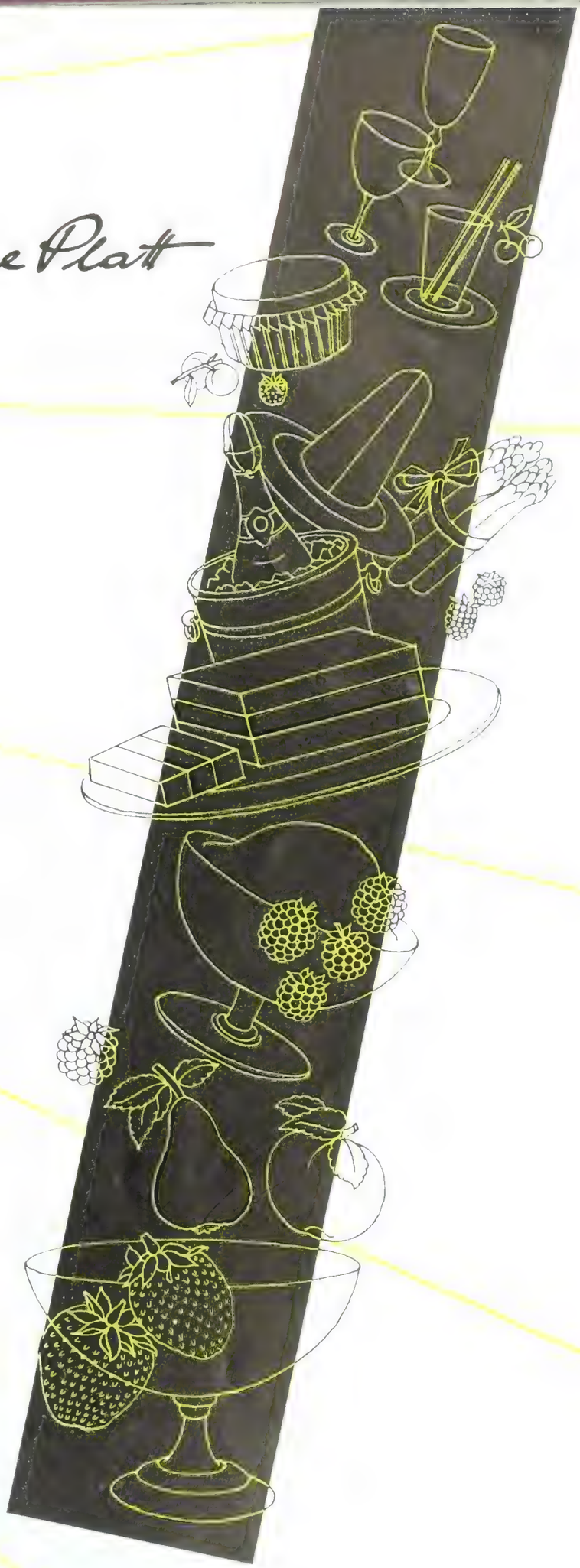
Carlo Gatti, an Italian, is said to have introduced the trade in ices in England in 1842. Here in America (to quote from the Wisconsin Academy of Sciences, Arts and Letters) Dolly Madison is accredited with having officially introduced frozen confections to Washington society and shortly after, Nancy Johnson, the wife of a young naval officer, is supposed to have invented the present day cream freezer. Whether this is true or not, one thing certain is that ice cream is probably more popular here than anywhere in the world—and in my humble opinion we excel in its making.

By the way, there is a new freezer out that fits in the ice freezing compartment of electric refrigerators which has a dasher that turns automatically.

So many of us have experienced licking the dasher of vanilla, chocolate or strawberry ice cream that I'm not saying much about them in this article; but I hope the following recipes will be new or at least forgotten delights to you.

Remember that the usual proportion of ice to salt for freezing in a crank freezer is three of ice to one of salt. This is used for creams or sherbets which are to be firm, velvety and fine grained. To freeze frappés and granités which should be granular and coarse grained in texture—use two of ice to one of salt. The good old mallet and a strong canvas bag are still the best way of pounding the ice in my opinion, but there is a special ice chipper which comes free with one of the

Written and drawn by June Platt



good freezers that is a big help in reducing the big block of ice to small pieces. In packing a mousse, or a parfait which is unfrozen and not to be stirred, use one part of ice to one of salt and plan on its taking four or five hours to freeze.

To repack ice creams or sherbets that have already been frozen, use slightly coarser ice in the proportion of four of ice to one of salt.

The best method of sealing molds which are to be packed is to cover the cream, which has been packed in to overflowing, with a sheet of heavy waxed paper or white paper. Press the cover down tight, wipe off the excess cream which comes out around the edge—and then seal the crack with a thick layer of butter which hardens well when it is cold.

The two fundamental recipes for all ice creams are Philadelphia ice cream (no eggs) and French or custard ice cream. Fruit may be added to either when the cream is partially frozen, but I much prefer adding it to Philadelphia ice cream.

The fruit should be mashed, sweetened to taste with syrup, and allowed to stand for an hour. Blackberries and raspberries should be mashed through a sieve to remove the seeds. A tablespoon of lemon juice brings out the flavor of the fruit.

Determining just how sweet frozen ices should be is an extremely complicated thing. If the liquid is too sweet it won't freeze properly. Cook books tell you to use a syrup gauge, but syrup gauges are very hard to find unless you happen to know that they may be obtained from wholesale bakers and confectioners' supply shops. In case you don't even know what a syrup gauge is, it is a gadget that looks something like a thermometer—made of glass, with tiny little weights in the bottom. This is dropped slowly into a cylindrical glass or metal tube filled with the mixture to be tested, which should be at about 60° in temperature (a syrup thermometer is used to find out the temperature). The gauge floats up and down and the syrup line to which it sinks marks the degree of density of sweetness. Sorbet mixtures should register 15°, sherbets 20°, granités 14°, marquises 17°, punches 17° and spoons 20°. If the mixture registers more than it should, water or fruit juice should be added. If it doesn't register enough, more syrup should be added. Cook books tell you all this—but they sometimes forget to tell you how the syrup should be made: 2 cups of sugar should be moistened with 1½ cups of cold water and stirred on the fire until it boils, wiping the edges down with a moist cloth so that no crystals form on the edge of the pan. Counting from the time the syrup actually boils—five minutes—the syrup should register, if tested, about 28°, 10 minutes 29°, 15 minutes 30°, 20 minutes 31°, 25 minutes 32°. A 28° syrup is usually used for sweetening. Two cups of sugar with one and a half cups of water boiled five minutes will make about two cups of 28° syrup.

Syrup may be made in larger quantities and kept on hand for a few days in a glass fruit jar in the refrigerator, which facilitates making frozen desserts on the spur of the moment.

One more little thing to be remembered is that cream expands at least one third in freezing, so leave plenty of room, especially if fruit is to be added. Turn crank slowly at first and increase speed later.

(*Continued on page* 74)



APRIL

17 Merveille du Monde Auricula.
18 Lady Margareta Anemone.
19 Juliana D.
20 Double Junquill.
21 Duke of Beaufford Auricula.
22 Leereep. N.º 1 Tulip.
23 Beau Regard Tulip.
24 Dwarf Single flowering-
- Almond.
25 Duke of St. Albans Auricula
26 Turky ranunculus sweet
scented.
27 Double Cuckow Flower
28 Grand Presence Auricul
29 Sea Pink.
30 Double flowering Almon

From the Collection of Robt. Furbor, Gardiner at Kensington. 1730.

Engrav'd by H. Ol

PERENNIALS

Suitable for the Mid-South

In the Mid South, bloom in the perennial borders is spread out over more than eight months instead of bursting forth all at once in a brilliant display as it does in colder climates. To keep a garden in bloom for so long a time requires thought and labor. It is an exciting and a complicated undertaking. Many plants and many varieties are needed to make a showing over such a long period. My beds are so full that I cannot thrust the trowel into the soil to make a hole for some new treasure without cutting into the white flesh of a dormant bulb, or digging up a plant whose top has died down.

The first perennials to bloom in my garden early in March are Hardy Candytuft and English Cowslip (*Primula vulgaris*). They are permanent possessions, edging a bed of Campernelles and early Daffodils with yellow and white year after year. *Vinca major,* used as a ground cover for the bulbs, blooms at the same time. Its scattered blue flowers are pleasing with the yellow and white and the deeper shade of single blue Hyacinths. *Vinca minor* grows closer to the ground and can be planted over small bulbs. The rare white form, brought from an old garden in Virginia, has an exquisite flower worthy of being planted with the most choice of the little Daffodils. *Verbena venosa* also comes very early, but it must be used with care, for its purple flowers are apt to verge on the magenta. Even so, it is a relief from the overpowering yellow of so many of the early shrubs and Daffodils, and is useful for filling in spots where more difficult plants fail.

In the South perennial borders begin to be effective by the middle of March. Doronicum, Bleeding-heart, Camassia, *Alyssum saxatile,* Arabis, Iceland Poppies, Siberian Wallflowers and *Phlox divaricata* make a brilliant showing—too brilliant if one is not very careful with the colors. The lavender-blue of *Phlox divaricata* is best combined with pinks and very pale yellow Tulips, such as Moonlight, with a few of some dark variety, such as La Tulipe Noire, for accent; but the clear blue of *Camassia leichtlinii* may be used with the brilliant yellow of Doronicum. *Alyssum saxatile* with stolid orange Wallflowers, yellow Violas, and crinkled orange and lemon Poppies on slender stems make a gay group for the margin of any border. Bleeding-heart (*Dicentra spectabilis*), a plant of great distinction, should be planted by itself instead of being lost in a mass of color. The rows of pink and white hearts on graceful stems rising from fern-like foliage are like an old-fashioned valentine.

None of these gay spring perennials are very permanent in the South, but they are worth raising (or buying) every year. Doronicum may last two or three years, and the Alyssum will sometimes live over. Blue Phlox can be kept in a neat border if it is divided every spring and set back in the same place. Bleeding-heart is difficult here, but would be permanent, I think, if once established.

Iris germanica and several other species of Bearded Iris begin to bloom by the middle of March. I like the dark purple of *I. kochii* with the fresh yellow of Cowslips. Sometimes, when *I. florentina* and its variety *albicans* bloom with Snowflakes and white Wistaria, the garden is all in white for a few days after the early-blooming Daffodils have faded and before the Tulips and early perennials appear. *I. pumila* and the intermediates bloom late in March and early in April, and are more satisfactory than the tall Bearded Iris for combining with Tulips. I have the delicate Iris, Bluette, planted with Clara Butt Tulips and English Daisies.

The tall Bearded Iris blooms from the middle of April to the middle of May. Several of the early Hemerocallis come at the same time. The Lemon Lily (*H. flava*) begins to bloom the first of May. Its pale yellow can be used in pastel combinations with light blue Iris, such as Souvenir de L. Michaud, and delicate pinks, such as Frieda Mohr; or in striking contrast to the rich purple of Mme. Gaudichau. The deeper yellow of Hemerocallis Apricot and H. Dr. Regel is effective with the more brilliant coloring of Iris Ambassadeur or I. Prosper Laugier. The orange and brick red Geums bloom at this time and prove very satisfactory for the South.

Another valuable May-blooming perennial that persists here is Baptisia. (*Continued on page* 83)

House & Garden's second flower print (the first having appeared in June—a Provence Rose by Mrs. Lilian Kearse) is selected from the work of Pieter Casteels. This artist was born at Antwerp in 1684. Twenty-four years later he migrated to England where his paintings and engravings of birds attracted much attention. It was an age when the colored print showed signs of rising popularity. In 1730 Casteels produced a folio called "Twelve Months of Flowers", from which comes this arrangement of Spring blossoms. They are in the Flemish manner of Casteel's day. These prints are from the collection of Richardson Wright



"Butler's Finish"

The gleaming beauty of well-kept silver—how to achieve and maintain it for your own pieces

[illegible] room where beautiful pictures [illegible] and [illegible] will [illegible] which read "Please do not touch." Any student of painting will remember that the first thing he was taught was that he must never touch an oil or water-color painting.

Stone, wooden or metal objects, however, tell a different story. It is a property of these media alone that they take on with age a mellow beauty, depth and richness of surface. Technically known as patina, this [illegible] quality is brought to them by the [illegible] human hands. A professor of art history, speaking to a [illegible] in art appreciation, once [illegible] the desire to put signs before all statues and small metal objects—signs which would read "Please Handle."

So it is with your silver. If you wish it to acquire that unique, almost indefinable beauty which is the property of antique pieces, use it, and use it constantly. Silversmiths will tell you that the traditional ghost of endless and fruitless struggle against tarnish can be exorcised by nothing more than the ordinary use and care given your china and linen.

A smith of one of the well-known firms commented upon this care in a few words. People come to him with complaints about their recently purchased silver, saying that it has lost its luster, has become dingy and dull looking. He has devised a satisfactory reply: "Do you wash your hands and face? If you will do the same for your silver and keep it clean, really clean, you will have no difficulty in keeping it as lovely as it was the day you bought it."

This is really all there is to maintaining silver beauty. Wash it in hot, soapy water, taking care to remove all food, grease or other matter, and rinse it carefully in very hot, clear water, and dry it thoroughly in a soft cloth or chamois. This should be done every time the silver is used, and as soon as possible after each meal. The treatment should be supplemented every [illegible] or [illegible] of silver [illegible] to become [illegible] by [illegible] lever crosswise or with a circular motion. If your silver [illegible] to remove the finish by too much cleaning and so destroy the dark contrast it affords to the lighter portions. Here too soap and hot water are important. Too often the cream or liquid is used generously and well, but the subsequent washing and rinsing are omitted. Cream left on silver will not harm it noticeably, but left in the small crevices of chased or repoussé work it mars the appearance as much as does the tarnish it was intended to remove. A brush may be used on detailed work to help remove bits of cream, but use of a brush on plain surfaces may cause scratches. Hot, soapy water will give a luster that cream alone has never been known to do. The butler admiring the tray at the top of the page has been using a compact kit which you can easily obtain for your own use. It contains cream, sponge, flannel, chamois, brushes and orange sticks for crevices, all in a neat little wooden chest.

Scratches are really unavoidable. There are some who say that the millions of very fine scratches that come to an old piece of silver give it an added brilliance and beauty. The scratches caused by ill use and carelessness, however, should never appear. Only the finest of cleaners should be used, and never should silver be "scoured"; dry each piece separately and bad scratches can quite easily be avoided. Many people take their silver to a good silversmith periodically—perhaps once a year in the fall—to be repolished. Silversmiths remove bad scratches and stains with electric buffers and polishers, and can therefore do a more thorough job of restoring the original luster. Under ordinary atmospheric conditions and reasonable care, however, this may not be necessary at all.

The positive aids to silver beauty are as few as above mentioned. There are many things which harm silver, however, and real care consists almost as much in these negative aids as in the positive ones.

Sterling silver is extraordinarily sensitive to atmospheric conditions—steam heat, dampness, salt air and dust all tend to dull it. This dullness is not permanent, however; that is, with daily use and thorough washing adverse conditions can be neutralized to a great extent.

Stains are caused by various foods such as eggs, other sulphurous foods and salt. If silver is cleaned soon after use stains will come off easily, but if allowed to remain it is well nigh impossible to remove them. For this reason sterling salt shakers are usually gilded, since it is obviously impossible to keep them stainless if this is not done.

Rubber might be called the arch enemy of silver, and its stains are, if anything, even more difficult to remove. Its chemicals are so penetrating that if the flannel bags which hold silver are secured with rubber bands, the rubber will soon stain the silver. Servants have been known to clean silver on a rubber slab, and then to wonder why the (*Continued on page 82*)



HOUSE & GARDEN PRESENTS

LIGHTING

AN 8-PAGE PORTFOLIO ON THE ART OF LIGHTING AND WIRING FOR MODERN COMFORT AND THE BEST DECORATIVE EFFECT



LIGHTING

STANDARDS OF THE NEW SCIENCE OF SEEING FULLY DESCRIBED AND ILLUSTRATED

On pages 59 to 63 are unretouched pictures of the residence of Mr. H. L. Townsend, at Shaker Heights, Ohio, taken at night to demonstrate how effectively modern lighting can be made a decorative asset as well as a comfort to the eyes. Notice the lighted number in front of the door

The fact that the average home is very inadequately lighted is proved, first, by many scientific tests conducted in laboratories and in thousands of homes and, second, by the even more convincing fact that one in five grade school children, three in five middle-aged persons, have defective vision caused, in probably a majority of cases, by reading, studying, and playing under conditions which contributed to eye-strain.

Obviously, therefore, we must consider lighting as more than a casual matter of putting a few lamps around the room—sufficient to dispel the dark but probably inadequate for most visual work. This haphazard and costly method should be abandoned. A proper understanding of the principles of good lighting will result in a home which is more attractive in appearance, more delightfully restful and which will protect, rather than jeopardize, the eyes of every member of the family.

Scientists measure light in terms of footcandles. A footcandle is the amount of light a candle casts on a surface a foot away. Outdoors, on a bright day, we work or play by about 10,000 footcandles. If we read a book in the shade of a tree we have the benefit of 500 to 1,000 footcandles of softly diffused light. But when night comes and we take our book to an easy chair, we may expect to find, in the great majority of cases, not more than 3 footcandles on the printed page. We find, also, that instead of the diffused, even light which made reading so pleasant in the shade of a tree, we are confronted by a glaring white page surrounded by the comparative darkness of the rest of the room. The harsh contrast between the two extremes is a further irritation to the eyes.

The aim of modern residential lighting, therefore, is quite specific: To provide light of the correct amount, whether for fine work, such as sewing, for reading, for card-playing or simply for normal seeing; to eliminate glare from unshaded or poorly shaded bulbs; to create a soft diffused light through the room which will help banish harsh contrasts—the very common result of having pools of light at various points in an otherwise rather dark room. Attractive, restful lighting, in other words, is the objective.

The means by which this objective is attained are neither mysterious nor involved. Resulting from years of careful, exacting research conducted by the leading experts of the country, modern lighting is now as much a "system" as are heating and plumbing. The hard work of finding out the facts about light and its application has been done; all we need do is take advantage of the opportunity to learn, in a few minutes, what these facts are and how they can be used in our own house.

Quantity and quality are the two important factors in good lighting, and must always be considered together—quantity being the amount of light, and quality the way in which light is distributed. We want plenty of light on the printed page but we don't want it to be harsh and glaring. We want a soft, pleasing light in our home, but we want the ability to control its intensity according to the requirements of our various activities. Our lighting experts, therefore, recommend a combination of two kinds of lighting. The first is called local and is typified by the direct light of the reading lamp or desk lamp; the second, called general, is the illumination throughout the room afforded by light reflected from walls or ceiling, or from some special reflector which serves the same purpose. In other words, our primary source of light for reading, studying, sewing, etc., comes directly from the light in exactly the required amount, this amount being controlled by the number and wattage of bulbs used in the



DETACHABLE lamps, which may be removed when the room is used for dancing, light the ping-pong table in the recreation room. The 150-watt lamps produce 25 to 45 footcandles of illumination on the table



ELECTRIC cooking appliances which fold out of sight when not in use are placed conveniently near a table that can be used for planning as well as for maidless meals. Notice the panel light over the window

PHOTOGRAPHS BY PARADE STUDIOS



A 150-WATT center fixture and shaded brackets produce 10 footcandles throughout this efficient kitchen. No time-wasting, eye-straining shadows here. All of the work centers have panel lights over them



GUESTS welcome the 30-watt Lumiline lamps that flank the mirror in this powder room beside the front door. Placed at face height and properly spaced they make it easy "to see ourselves as others see us"



AN APPROPRIATELY chosen fixture in French silver, crystal-stemmed vanity lamps, and tubular mirror lamps provide restful illumination in the guest's bedroom. There is a shaded wall light over each bed







lamp and the distance from the lamp to our work. Our secondary illumination, which serves for ordinary seeing, comes indirectly from the light source, and is extremely important in that by its soft diffusion it eliminates harsh contrasts, heightens the decorative effectiveness of the room, and enables us to use plenty of light in our reading lamps without the strain which we would experience if there were insufficient general illumination.

This ratio between local and general lighting is important. When we hear a complaint that there is "too much light" in a room, the fault usually lies not in excessive quantity but in poor quality; that is, poor distribution and diffusion. It has been found that a ratio of ten to one, between local and general illumination, is the minimum contrast for eye comfort. For example, if twenty footcandles of light are provided by a desk lamp, there should be two or, better still, four footcandles of light in the surrounding area of the room.

But how are we to measure the light in our home? Our eyes are notoriously unreliable in estimating the quantity of light on a printed page. It may seem to be sufficient yet prove inadequate when we use it for a time. The best and most reliable method of checking actual conditions is to avail yourself of a free service which is now offered by lighting companies generally throughout the country. In response to a phone call a trained employee will be sent to your home with a small instrument called a light meter. The quantity of light in each room and at each desk or reading lamp can be accurately measured in terms of footcandles by this meter. Once you know with certainty the weaknesses in your present lighting system, you will find it neither difficult nor expensive to correct them.

We have mentioned the need for employing various amounts of light, depending on the severity of the task, the condition of our eyes, the duration of eye application and similar governing factors. The accompanying

A PLEASANT place to work is the electrically equipped laundry in the basement of the Townsend home. 150-watt daylight lamps are placed over the laundry tubs and the ironer



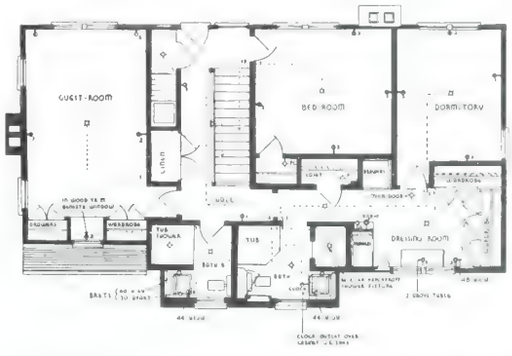
THIS IS THE TWELFTH IN A SERIES OF EIGHT-PAGE ARTICLES COVERING EVERY PHASE OF HOME BUILDING. REPRINTS ARE AVAILABLE AT COST

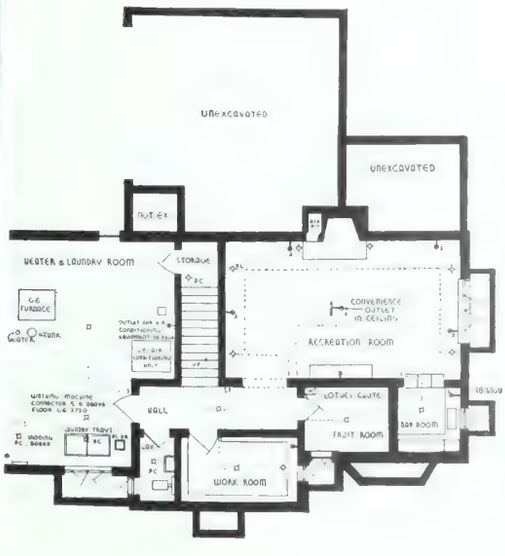
table of footcandle intensities will serve as a guide to modern illumination in various rooms and for the common range of activities in the home. It is based on the recommendations of the Illuminating Engineering Society, a distinguished and impartial body devoted to research in the field of lighting:

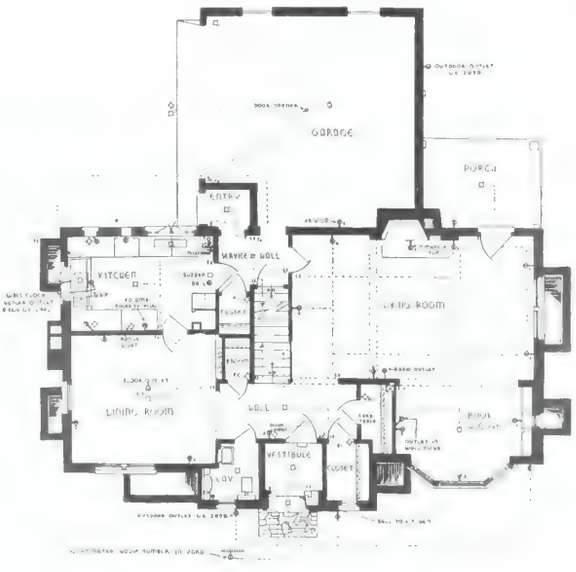
	Footcandles
Reading: fine type, prolonged	20-50
ordinary	10-20
Sewing: fine on dark goods	100 or more
average, prolonged	50-100
light goods, prolonged	20-50
light goods, ordinary	10-20
Writing	10-20
Card Playing	5-10
Children's study table	20-50
Dining room (unless used for reading, etc.)	5 or less
Kitchen: general	5-10
Local at work counters	10-20
Bedroom: general	2-5
bedlight	10-20
dresser, dressing table mirrors	10-30
Sewing machine	20-30
Bathroom; mirror	10-30
Children's playroom: general	5-10
local	10-20
Stairways, Landings	2-5
Workbench	10-30
Ironing board, Ironing machine	10-20

Notice in the above table the wide range of intensities which have been found ideal for their various purposes. It is not uncommon, in the average home, to find the same lamp being used for all kinds of reading, writing, sewing and card playing without in any way changing the quantity of light which it affords.

Before we leave the subject of intensities, and the light meter which measures them, we must remember to be quite clear on one point, mentioned earlier in this article:







ON THE next two pages we show a diagrammatic drawing of a new wiring system compared with the old fashioned type. At the left, and above are the floor plans of Mr. Townsend's home on which are superimposed the wiring diagrams. Naturally, the architect of this house, J. O. Willard, specified a modern wiring plan. While wiring diagrams are of a technical nature, more interesting to architects and contractors than to laymen, we believe these will be helpful in connection with the text and also with the pictures on this and the preceding four pages



THE OLD TYPE OF WIRING

WIRING of the old-fashioned type consisted of a maze of circuits designed for adequate illuminating current but hardly able to carry the loads required by the addition of new electrical appliances. The failure of any circuit necessitated a trip to the cellar where, with matches, burnt fingers and shortened tempers, we sought the burnt-out fuse in the fuse-box and replaced it with a live one. Contrast this system with the new and simplified one shown at the right



preciate the convenience

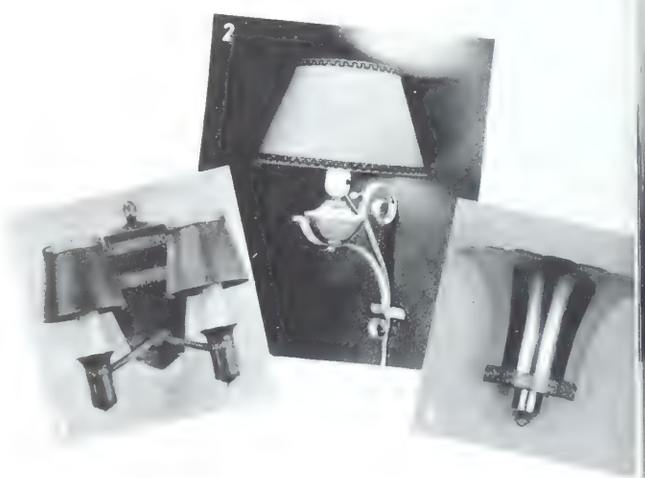
or "modern". For example, let's take a look at some lamps, styled for modern lighting.

The first thing we notice is that these new lamps belong to no one period or school of design; do not insist, for example, on being "modern" in form, but only modern in function and in the quality of light they give. The [illegible] lamp or floor lamp we purchase may be charmingly early American, or it may be extremely contemporary. But, whichever it is, it will certainly have these features: First, it will be high enough to give a satisfactory spread of light; second, the shade will be scientifically proportioned and shaped, and lined with a white, or very light material which will reflect maximum light; third, the bulb will be concealed within a translucent bowl or reflector, which diffuses the light shining down on a printed page or other surface, and also contributes greater amounts of light throughout the room. A lamp so made can be equipped with a strong bulb without causing any glare, and will yield more and better distributed light than would several smaller bulbs in the old types of lamps. Modern lamps are made by no one concern and are quite widely distributed in the market. However, to assist the home-owner in finding the best modern types, a number

holds fascinating and dramatic decorative possibilities in itself. Style in lighting brings out the best points in a room, giving unity to the whole and subtly accenting the centers of interest. Incidentally, the people in the room itself. The soft, diffused light, the absence of glare and strain, combine to produce an effect which is infinitely somewhat harsh light which the modern system has now supplanted.

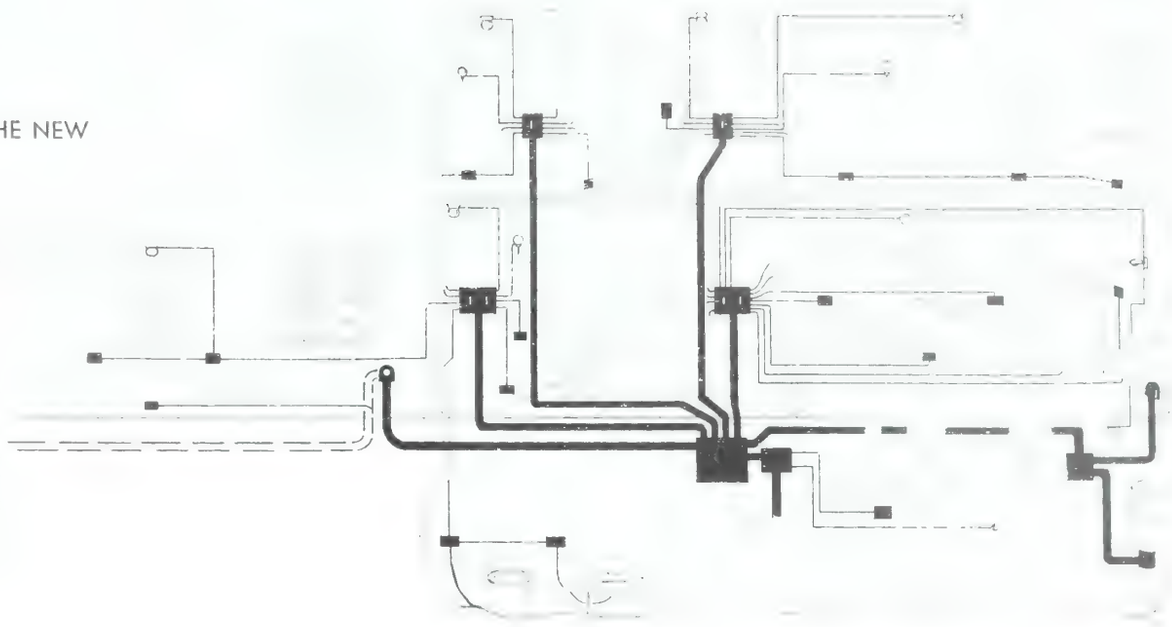
rather than from any loosely conceived idea of fashion.

with understanding, not the kind that we sometimes ac-



SEM CONTRASTED WITH THE NEW

THE new system, illustrated in the drawing at the right, is designed to furnish the proper amount of copper in the wiring to carry any probable electrical load, for heating, cooking or lighting. Simplified circuits are run from strategically located circuit breakers so that if the circuit should be broken by an overload it can quickly be remedied by throwing a switch in the proper circuit breaker. The cost is not greatly in excess of the old-fashioned type. General Electric



of different models have been tested and approved by the Illuminating Engineering Society and bear a tag marked with the I.E.S. insignia. These may be accepted as standards of good lighting, and other new lamps—which may also be good—compared with them. We suggest that the lamps and lighting fixtures shown in the photographs accompanying this article be given close attention. Notice, especially, how each type is designed for its own special function and that in all cases the aim is toward plenty of light well distributed—in other words, quantity with quality.

We can apply the principles of modern lighting in any house—regardless of the wiring system. But, of course, for maximum effectiveness, for maximum convenience and adaptability, a modern planned wiring system will give the best results. We need not be expert electricians to see where the advantage of the new system of wiring lies. Fundamentally, it is the advantage of an adequate system over one which is inadequate. "Adequate" may seem a loose sort of word, needing a little clearer definition in terms of actual household experience. As we use it in connection with modern wiring it means that an adequate supply of electric current is supplied to an adequate num-

BELOW: A SELECTION OF MODERN LIGHTING FIXTURES, THAT ARE ATTRACTIVE AND EFFICIENT

1. Lighting fixtures which accurately reproduce traditional styles, like this tole bracket, are available in stock. Chase

2. "Pin-it-up" lamps are a new idea in lighting. They may be plugged in at any convenient outlet and hung on the wall like small pictures. Railley

3. Wall sconces like this attractively designed metal one throw gentle, indirect illumination and decorate the wall. Frankart

4. To improve the efficiency of the modern kitchen there are these scientifically designed center fixtures. Lightolier

5. An I. E. S. tag on these fixtures shows that they meet the standards of the Illuminating Engineering Society

6. Another "pin-it-up" lamp which may be used, as shown, for indirect light or turned down for reading. Railley

7. A lovely wall fixture of a modern type in which glass balls pick up the indirect light from the source. Frankart

8. Williamsburg, Va., furnished the model for this handsome Colonial porch fixture. Chase

9. and **10.** Modern lighting fixtures, as illustrated by these designs, break entirely with the old lamp tradition. Cassidy



made for the maximum load which is to be placed on each circuit so that no one circuit gets overloaded. Flickering lights, dull lights, and blown-out fuses are some of the results of overloading a circuit. The increasing use of electric appliances of all sorts on systems which are inadequate is one reason why all of us are familiar with the effect of loading a circuit beyond its capacity.

Convenience is another important item in modern wiring. When we want to plug in a lamp, a vacuum cleaner or other electric device, we should be able to find an outlet conveniently close to any part of the room. Minimum requirements for an adequate system specify that no point along the floor line in any unbroken wall space should be more than 6 feet from an outlet in that space. Going even further than this, a product recently placed on the market makes electricity available at outlets placed at six inch intervals. It consists simply of a narrow channel, which may be incorporated in the baseboard, and which has inconspicuous plug-in openings every six inches of its length. This device has numerous applications and may, for example, be installed at table height in kitchen or pantry where a number of electric devices may often be in simultaneous use.

Carrying this idea to its extreme point is another type of outlet strip which provides two continuous grooves at the proper distance apart to receive a plug. This strip, in effect,

Another modern improvement which should have an immediate appeal is a switch which makes unnecessary the changing of blown-out fuses. Fuses cannot blow out because no fuses are used. The switch, which looks like the ordinary tumbler switch, incorporates a circuit-breaking device which operates instantly when the circuit is overloaded. In other words, if lightning strikes nearby and overloads the wires, the lights go out as usual. But, instead of hunting for the blown-out fuse, we simply throw the wall switch and, the cause of the overload having passed, the lights go on again. If the overload is caused by too many appliances on the same circuit the switch will not operate until the excessive load has been lightened.

If you are modernizing, or building a new home, consult your architect or local contractor about adequate wiring. Many home-owners, for example, have found that they can use their lighting and wiring systems to give to their homes and family a greater measure of security at night. A master switch, installed in the owner's bedroom, can be wired to throw on one or more lights in any or all rooms in the house; these lights may not then be turned off by any of the local switches. Another device which has proved disconcerting to night prowlers is a strong flood light concealed at the corner of the house and again connected with the master's bedroom. For obvious reasons, light is the natural enemy of those who work in the dark, and a little thought when the wiring is being installed makes this potent weapon immediately available.

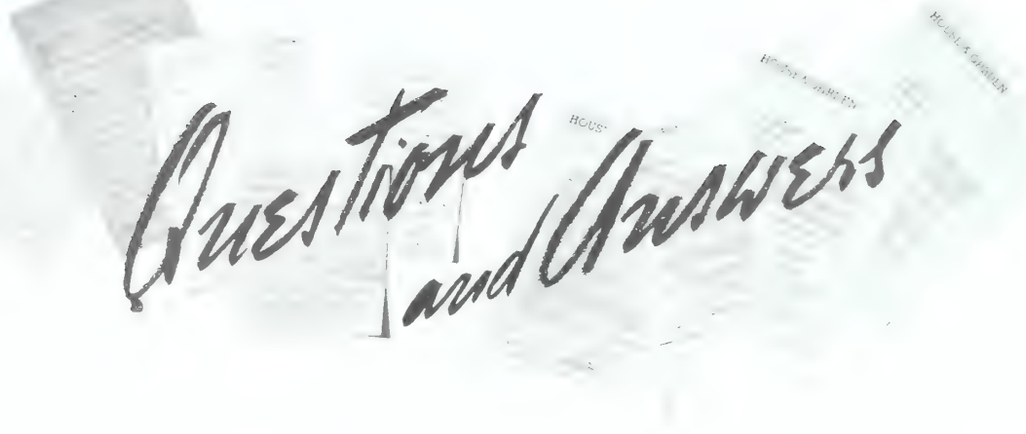
Many other uses of modern lighting and wiring—many more than we have space here to record—might be suggested to you. They are the results of careful research, careful development. They have real value. Inquire about them from your local power company, from your architect or dealer.





the spotty black and white effect visible in the picture at the left.

FOR BOOKLETS OR REPRINTS WRITE HOUSE & GARDEN, 420 LEXINGTON AVENUE, NEW YORK



FOR A BAR

Could you furnish me with some information concerning bar or tap-room equipment for a private home? I have a room approximately twelve by fourteen feet in which I should like a bar of about six feet in length. My particular concern is the matter of equipment for this bar.

I should also like some ideas on the manner of decorating the room. The house is of red brick and is trimmed with light oak in the main part of the house; but we intend to decorate this particular room in accordance with any suggestions you may make.

E. M. C., Waterloo, N. Y.

There are any number of ways in which to decorate a bar room. It depends largely on the period in which your house is decorated, and on your own particular taste and individual hobbies. If you want to carry out the old-fashioned idea of a tap-room, you might use wallboard treated with wood veneer to simulate paneling on the walls. If the ceiling is not too high you could build a shelf about two feet from the ceiling all around the room, on which to place pewter mugs and dishes. Red and white checked curtains would be attractive at the windows and an additional touch of red could be brought out by hanging hunting prints on the walls. Red chair seats and possibly a red and white checked table cloth on the table would be a bright note. A tiled linoleum could be used on the floor. On the other hand, if you feel that the paneling will make the room too dark, I should advise your painting the walls a rich cream which would harmonize with your oak trim.

Should you decide to have the room very modern, you can carry out a red, white and black color scheme, or navy blue and white. Chromium furniture with bright colored seats is used a great deal. You might have white Venetian blinds with red or blue tapes. The curtains should be of a modern print combining the predominant colors in the room. Linoleum for walls and floors is being used a great deal in modern bar rooms. For instance if you are fond of sailing, you could decorate the room in the nautical manner; navy blue linoleum floor with a white anchor, cork bar, fish net curtains, ship's clock and bell, rope moldings, etc.

CRAB GRASS

Can you tell me how to make a new lawn that will not have crab grass? The present one has been renovated for several Springs, but by July it is a thick carpet of crab grass in spite of all I can do.

L. G. H., East Orange, N. J.

This is a difficult problem, as crab grass is practically impossible to get out, once a good growth of it has started. Since you are planning a new lawn I would suggest that you cover the whole area with two or three inches of good top-soil. Be sure that this soil comes from a place where there is no crab grass seed. In the early Spring sow this soil with good lawn grass seed. It would be well to sow it thoroughly in order to get a good solid lawn started. Then, if crab grass seed should blow in later on, it will not have a place to take root. The layer of top soil on top of the ground will also smother any crab grass which is already there.

WATER IN THE CELLAR

Recently I built a house and am having a great deal of water in the cellar. The foundations are laid in solid rock, the ground is clay, and there is a hill above the west side of the house. There is no storm sewer, but the laundry traps and cellar bottom were planned to be taken care of by a dry well, back excavated about 35 feet from the house. It so far has proved ineffective. The architect neglected to waterproof the cellar or lay tiles around the footings, and as the cellar is only under the center of the house, it is impossible to reach these walls now. Small holes have been appearing in the cement blocks, letting streams of water into the cellar. I will appreciate your advice as to what material will close these holes permanently and whether there is any waterproofing material which can be applied to the inside of the walls and seams of the floor, which will really seal the cellar and be worth the expense. The grading has not been done, owing to weather conditions, but I have been advised to lay leaching tiles on the west side to take care of the surface water.

S. M. D., Rochester, N. Y.

It is unfortunate that footing drains were not installed and that the outside of the foundation walls was not plastered with waterproofed cement, as is ordinarily done. Inasmuch as the grading has not been done, the condition will be much worse until this work has been completed.

The real solution of your problem lies in having the floor and walls of the cellar waterproofed. This is a job for an expert and is expensive. Whether you have the work done or not, it would be advisable to have an inspection made by some reliable concern.

It would be possible to plaster the side walls with waterproofed cement, dig a trench in the floor and lay tile drains, carrying them out to a point below the cellar floor to drain. In doing this, it might be necessary to carry a line of drains across the floor.

LILY POOL

I have recently built a concrete lily pool, using an expansion joint between the walls and floor. This joint has two layers of building paper between the surfaces, and is then sealed with a coat of tar, but nevertheless the pool leaks badly in places which are very hard to find.

Can you advise any treatment which would correct this, or any other material which would seal the joints more effectively than the tar?

B. G. R., Okmulgee, Okla.

We suggest that you try a coat of cement and water mixed to the consistency of paint and applied to the entire inner surface with a brush and get hard before filling the pool up again. This may be more satisfactory than tar sealing.

PRUNING WISTARIA

Can you give me some advice and instruction as to how to prune Wistaria vines?

C. B. H., Cohasset, Mass.

If the vine has grown to the size you want, and you do not wish it to climb any further, keep all the new growth back. Cut the new shoots back until you are one bud from the main stem. The whole vine should be cut quite heavily in this manner and about three cuttings a Summer would be required. The last cutting should be done in the late Summer or early Fall when the growth has stopped.

This cutting will keep the vine from straggling all over the place, and you will find that clumps of blossoms will eventually appear at the points where the cutting back has been done.

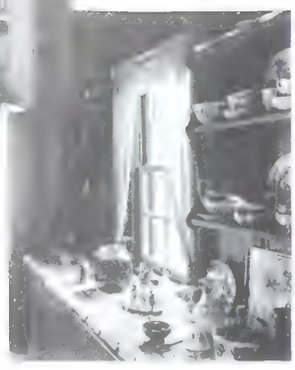
RESTORING OIL PAINTINGS

I should appreciate any advice on the treatment to give two very old oil portraits. The frames are of gold leaf which was gilded about ten years ago. The oil is wearing off, or rather peeling in some places. Just how much should I have done in the way of restoring them?

N. T. J., Angleton, Texas

The restoring of paintings is a very delicate proposition and should not be attempted by an amateur. The treatment of the painting will depend on how far it has deteriorated and just what has to be retouched. We would certainly advise taking it to an art restorer on whom you can depend to do the work properly. If you do not know someone about this work you might try an art gallery, a library or museum from which you could get reliable recommendations.





FLORIDA

PRODUCES A NATIVE

DESIGN IN CYPRESS









SAMUEL H. GOTTSCHO

INDIGENOUS alike in materials and in architectural style is this native Floridian. The roof is cypress shingles stained green. Exterior and interior walls and the ceilings are brown stained cypress. The sturdy chimney is built of stone quarried on Matacumbe Key and patterned with the impress of shell formations and fossil remains.

Four years ago this house, 19,800 cubic feet in size, cost $4,500 to build. Today it would probably cost $5,000, and somewhat more in other sections.

JULY GARDENING ACTIVITIES



Timely things that you can do in order to keep the garden fresh and thrifty through the month of July

FLOWERS destined for the house are best cut in the early morning, after they have been refreshed by the night and before the hot sun reaches them. Thus, they will last considerably better.

CULTIVATION of the soil surface after every rain accomplishes two things: lessens evaporation of the moisture from the root area, and kills aspiring weed seedlings. As a matter of fact, regular weekly attention with a good cultivating tool, rain or no rain, is the only sure and certain way of keeping all weeds in check throughout the season.

ABSOLUTE destruction of Poison Ivy can be painlessly accomplished by sprinkling the leaves with a trademarked chemical powder which quickly kills them and also the roots and stems.

A [illegible] watch should be kept for the insect enemies of plant and prompt counter attack made on any which may be discovered. You really should have a good book on the subject to be prepared for all kinds, but ordinarily you can make out well by spraying with arsenate of lead for the chewing kinds and nicotine for the suckers.

SUMMER transplanting is not a thing to be generally recommended, but it can be done with smallish, properly grown plants if you are careful to water them thoroughly several hours in advance, lift them with plenty of earth, replant immediately, firm the soil and shade for a few days.

BEARDED IRIS, of course, can be safely divided and replanted as soon as they have finished flowering. Cut the rhizomes into sections each of which has one or two sheaves of leaves, clip off the latter three or four inches above their base, and plant so the top of the rhizome is at the surface.

SEEDLINGS of all kinds are ill-adapted to withstand either the fierceness of a midday Summer sun or the beating of a heavy thunderstorm. If the seed bed is in the open always give it the protection of a cheesecloth-covered slat screen firmly set on posts a foot or two above the ground.

HARDY Chrysanthemums ripen their new growth too early if the Summer is hot and dry, with the result that it becomes woody and fails to produce good bloom. So be generous with your watering and, in extreme cases, provide some protection from direct midday sunlight.

PROPAGATING CUTTINGS as suggested by Mr. [illegible] of the Brooklyn Botanic Garden. **1.** Evergreen cuttings root with equal facility from current season's growth, second-year wood. **2.** Evergreen cuttings may be inserted in benches or flats in late Fall and rooted in [illegible]. **3.** Some quick rooting evergreens [illegible] in a cold frame [illegible] and early September cuttings. Left, [illegible] right, American Holly. Boxwood and Hardy **4.** [illegible] and Boxwood inserted July 28th and June 17th, photographed August 31st. **5.** Some species root better in sand and peatmoss than in pure sand. These are *Hydrangea p. grandiflora*; peat and sand; right, sand. **6.** Others, including Lilac, Deutzia and Boxwood prefer sand. These are *Stachyurus chinensis*, after seven weeks. Left, in sand; right, sand and peatmoss. **7.** Rooted cuttings in propagating [illegible]







CASCADE OF AMBER CONSOMMÉ, GLISTENING SILVERY COOL

It jells in the can in your refrigerator

Four short hours of cool confinement—morning to lunchtime or noon to dinner—and you have jellied consommé. *What* jellied consommé you have! Deep, clear amber it is; and as you spoon it forth and heap it in each cup it gleams, and shimmers coaxingly. Your eye says, "It's going to taste sublime!"—and it does. It tastes of the slow-simmered essence of rich, prime beef. It charms you with the flavors of carrots and celery and parsley and onion, and delicate seasonings. Slipping off your spoon and melting on your tongue, it is really rather grand . . . Take unto your pantry this Campbell's Consommé and it can serve you well and often, all summer through. Your grocer has it, and your refrigerator has it ready in four hours. But even if it were hard to get and hard to prepare you'd serve it. For dine where you will, you'll seldom enjoy a jellied consommé as fine.

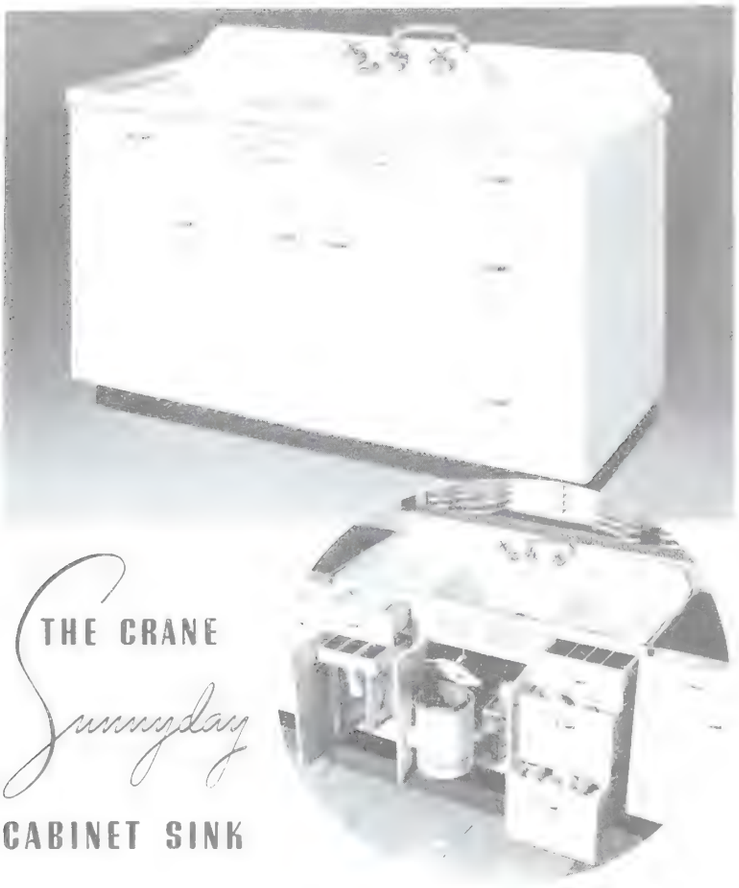


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Announcing

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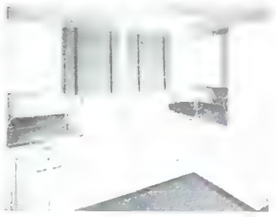


THE CRANE *Sunnyday*

CABINET SINK

● Here's the inspired answer to the housewife's question: "Where shall I put it?" The Sunnyday has a built-in refuse receiver, vegetable and bakery goods storage, cutlery drawer and accommodations for utensils and supplies. Cabinet is of heavily enameled steel. Doors and drawers are rigid, non-warping, smooth-acting, sound-deadened.

This complete Crane kitchen cost only $162



The sink—acid-resisting porcelain on cast iron—has out-of-the-way faucets, swinging spout, cup strainer, rinsing and vegetable spray, stemware drying ledge and depressed drainboards. Fixtures are heavily chromium plated.

Send the coupon today for complete description of this labor-and-time-saving improvement in kitchen equipment. On convenient terms [illegible] your master plumber.

[illegible]

STATE

THE HOUSE WITH TEN EXPOSURES

(CONTINUED FROM PAGE 35)



A [illegible] with the two-story wing at left, gallery as its [illegible] The lower drawing shows the [illegible] with a wrought-iron enclosed entrance portico occupies the space between two projecting wings

duces ten or more exposures each taking advantage of light and view. The windows are generous in size. In the living room and dining room, they extend to the floor, a picture feature that [illegible] In the bedrooms in [illegible] and [illegible] in winter. Home! a small house, it has dignity and style combined with a feeling of hospitality.

The house is to be built of brick veneer, painted yellow, with window sills of white marble. Roof to be of [illegible] in color and mixed sizes. Window frames, trim, sash and blinds, also all ornamental iron work, to be white—and terraces of black slate. The house, of course, would be insulated and constructed with all modern improvements. Garage to be built under service wing with passage to cellar of house. Only a small portion of the cellar to be fully excavated. This portion will contain apparatus for an air-[illegible] and heating system.

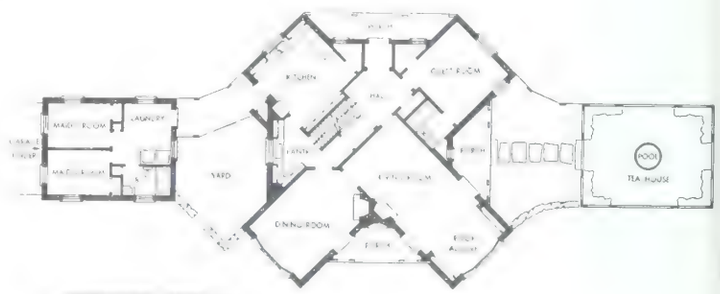
Downstairs are guest room, kitchen, stair hall, and living and dining room. The second floor provides three bedrooms, three baths and a dressing room. [illegible] third floor is an [illegible] room with glass walls and roof, which could be as a small gymnasium.

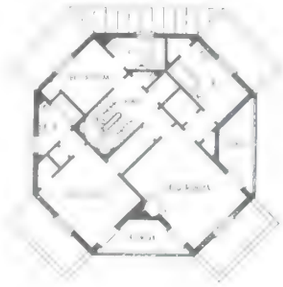
The house contains 52,300 cubic feet.

What type of site does such a house require? First of all it should have a flat or slightly rolling area immediately about it. The balanced structures require this. The land could fall away either side, as Pierre Brissaud has pictured it. A second desirable feature is that the property be large enough so that the house can have adequate approach. All too many of our suburban houses that are good in themselves lose any quality of distinction they may have by being set too far forward on the property.

In what section of the country would such a house seem most at home? Preferably in the milder states, if one might use that term—from Maryland south and in Southern California. It would fit in with the atmosphere of Georgian Virginia. It might do well in the Carolinas. It can be visualized as gracing some site, not too hilly, beyond Los Angeles. One could see it on the high bank of a river.

After all, its varied exposures are its greatest feature, these and the distinguished quality of its architectural detail.





A [illegible] under the servants' wing with its laundry is easily reached from the kitchen. The downstairs guest room is a desirable feature. Both dining room and book alcove have large windows to the floor. Upstairs each bedroom has its own roof terrace. Three baths are provided here. Cross ventilation is well cared for

THINGS THAT MAKE YOU SAY DAMN!

(CONTINUED FROM PAGE 50)

a few shingle ends between beams and floor boards, the squeak being quickly located by having somebody upstairs press down on the loose boards. But if the under side of the beams is covered, some detective work is necessary. Locate the floor beams or joists so that a nail can be driven through the flooring and into them. Generally, you can locate the direction in which the beams run by hitting the ceiling and listening for the solid sound which indicates a joist above. As floor joists are spaced sixteen inches on centers, you merely have to locate the center of one and the centers of the others will be in multiples of sixteen. The trick is to locate the first joist. As the joists usually start from the wall, consider a beam in the house construction at that point. Then try to figure sixteen inches from the center of that beam. You can tell if you are right by the way the latter part of a two-inch finishing nail sinks in at the end. Drive the nails in at an angle and use a nail-set when the head gets close to the floor so that you do not dent the wood.

THOSE NOISY WINDOWS

Rattling windows are even more annoying than squeaky floors, for they always seem to indulge in a fine serenade at just the wrong times. They rattle because they are loose. Probably the best thing you can do is to have them weather-stripped, which will probably cut down your fuel bills so much that the saving will quickly pay for the weather-stripping.

If there is a strong draft around the outside of the window frame (not the sash, which is remedied by weather-stripping) then you need a calking job. That calls for expert attention. Generally, a good weather-stripping firm can take care of this for you, and at very little cost in the long run.

Doors that don't latch are always a nuisance, because you can't make them stay closed and can't lock them. The trouble may be because the door has sagged, in which case you check on the way in which the latch hits the plate. Sometimes just filing the little bar across the plate will do the trick. Maybe you will have to move the plate up or down or out. You will have to figure that out for yourself. It is easy. But if the door stands away from the jamb, leaving such a wide space that the latch clears the plate entirely, then you have to move the whole door closer to the plate. Take the door off, put wood or metal plates where the hinge goes on the frame so as to set the hinges away from the frame when it is replaced, fill up the old screw holes with wood plugs or plastic wood and replace the door and its hinges.

INSULATION GIVES THE PROBLEM

Have you one of those rooms where the temperature is always wrong—too hot in Summer and too cold in Winter? Then you need an insulation job, which can be done in two ways. First, by packing the construction with a loose fill insulation. Second, by using insulation board, with which you can get some nice decorative effects quite inexpensively. Then you will probably have no more trouble, unless the heating system is at fault. But you can probably tell for yourself where the trouble lies before you start.

Maybe you have a floor that is always cold in Winter, which is quite a likely thing in older houses or over un-excavated portions. Insulation is the answer. It can easily be nailed to the under side of the floor, or under the beams.

It has always seemed to me that lawn hose connections are invariably placed behind thick planting—particularly behind rose-bushes. And that the hose is never long enough to reach to where you want the water. About the best way to provide greater convenience is to indicate where you want the hose connections, and then call a plumber. The chances are that the job will cost less than you think.

PLUMBING TROUBLES

Faucets that leak are always a nuisance. Probably one of two things is wrong. The pipes themselves may be loose enough to vibrate, in which case an investigation will locate the loose fastening which can then easily be fixed. Or the valve seat is loose. In the latter case, a new washer is generally necessary. Don't forget to turn off the water before fixing the faucet. If your noise is a definite thump, then the fault is in the design of the system, and a plumber should be called.

Certainly you need a plumber if your water supply has dwindled to a thin trickle that leaves rusty stains in tub and lavatory. Probably your best bet will be to have new piping put in. The new flexible copper tubing is excellent for this kind of work, as it can easily be threaded through partitions so that plaster does not have to be removed. If your plumber shows you a section of pipe all clogged up, then maybe you had best save future trouble by installing a water softener. And if the water supply is always dirty, have him put in a filtering system while he is about it.

While your plumber is at work, have him provide faucets so that all the water can be drained out of the heating and water supply pipes, and either provide labeled valves or a written label on each pipe telling what it is.

WATER TOO COLD?

Maybe you have awakened on a cold morning and found that the water pipes are frozen. As soon as they are thawed out, you will save yourself a lot of future trouble by having them insulated.

Is your cold water always luke warm, or must it run for a long time before it gets cool? The chances are that the cold water pipes are too close to the hot water pipes. It is probably cheaper to insulate the hot water pipes than to move the pipes further apart.

A pet peeve of most servantless men is that pesky getting up on a cold morning to start the boiler or furnace. It is so easy to provide a thermostat and clock to take care of the job that I wonder everybody doesn't spend the money for this contribution to comfort.

Maybe you have a hot water system

(Continued on page 76)



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FROZEN REFRESHMENTS

CONTINUED FROM PAGE 184

[illegible] lemons [illegible] 1 lemon and steep until cool. Add the [illegible] Pack the freezer and when the cylinder is cold add the [illegible] you have strained through a fine sieve or cloth. Cover, adjust the crank and turn until it is very difficult to turn, or until stiff. Remove the dasher carefully, scrape the punch down from the sides, place a sheet of heavy waxed paper over the top and cover temporarily while you make the following [illegible] with ¼ cup of water and boil until it [illegible] it gradually into the well-beaten whites [illegible] until well mixed. Place bowl in refrigerator until the meringue is quite cool, at which time add it to the frozen punch, mixing it well into the punch with a silver spoon. Work quickly, butter the sides of the container and its cover. Place a sheet of white or heavy waxed paper over the top and push the cover on tight. Plug the hole in the top with a cork and then repack the freezer as per directions given in introduction. This should be done at least three hours before you will serve the punch. Now stem, pick over and wash carefully 1 quart of ripe strawberries or raspberries. Sprinkle them with powdered sugar, pour over them 1 good tablespoon or more of Grand Marnier liqueur, cover and place in cold part of refrigerator until ready to serve. The frozen punch is unpacked and emptied out on top of the fruit and sent immediately to the table. As it melts very quickly it must be served, as the French say, "en courant" or, in other words, on the run.

[illegible] ICE CREAM WITH [illegible]

Scald 1 quart of thin cream in a double boiler. It is scalded when tiny bubbles appear around the edge of the cream close to the pan. Add ¾ cup of sugar and stir until dissolved, then add 1 teaspoon of good vanilla extract. When cold freeze, turning slowly at first, increasing the speed as it freezes. When the cream is stiff, remove dasher and pack.

Serve with this the following sauce, which is very rich and therefore should [illegible]

[illegible] SAUCE

Stem and wash 1 quart of ripe strawberries. Slice them and sweeten them [illegible] drops of lime juice over all, and stir in lightly a small glass of currant jelly [illegible] Cool. Now beat [illegible] cream to make 2 cups of whipped cream. Fold it carefully into the [illegible] and send to table with the ice cream.

[illegible] ICE CREAM WITH POWDERED CINNAMON OR KIRSCH

Scald 5 cups of light cream with 1 split vanilla bean. Add ¾ cup of granulated sugar and stir until dissolved. Beat the yolks of 8 eggs well and add the hot cream gradually. Cook in double boiler until it coats the spoon. Don't overcook. Cool and chill, then freeze and pack.

Serve with this powdered cinnamon in a salt shaker, or Kirsch in a little pitcher or glass bottle, to be sprinkled or poured over the ice cream according to taste of each individual.

BLACKBERRY ICE CREAM

Wash 1 quart of blackberries, drain well and crush them well. Add 1 tablespoon of lemon juice. Sweeten to taste with a 28° syrup (see directions given in introduction) and let stand one hour, then mash the whole through a fine sieve. Scald 1 quart of cream and add ¾ cup of sugar. Stir until melted, then cool and chill. Freeze to a mush, then add the blackberry pulp and continue freezing until stiff. Remove dasher. Pack for three hours, turn out on a platter and serve.

[illegible] SUGARED RASPBERRIES, SHERRIED [illegible] ICE CREAM, WITH FROSTED CURRANTS AND RASPBERRIES

This is delightfully refreshing and beautiful to look at. Stem 1½ quarts of red currants and add 1 quart of red raspberries. Crush and add 1 cup of cold water and simmer gently for five minutes. Strain through cheese cloth, then add 2 cups of 28° syrup. Add the strained juice of 1 lemon. Cool and freeze until stiff in a crank freezer. Remove the dasher and stir in meringue [illegible] by cooking [illegible] cup of sugar with ¼ cup of water until it forms a soft ball in cold water; then pour it slowly over the well beaten whites of two eggs and beat with the rotary beater until cool. Pack and let stand for several hours. In the meantime, make some sugared frosted currants in the following manner. Select very beautiful clusters of red or white currants. Wash them. Beat the white of 1 egg to a froth and add ¼ cup of water. Fill a small bowl with powdered sugar, and just dip the currants, holding them by the stem, into the egg, then roll them in the sugar. Be sure to cover them perfectly, dipping them in and out of the sugar. Lay them to dry and crystallize on a wire rack.

Also have ready 2 cups of choice ripe red raspberries. When ready to serve turn the raspberry and currant ice out onto a platter garnished with well washed and dried grape leaves. Lay the frosted currants, alternating with the raspberries, around the edge of the ice and serve at once. Accompanied by lady fingers.

ORANGE [illegible] SAUCE FOR [illegible]

Peel 3 navel oranges and remove the sections with a sharp knife. Sprinkle

FROZEN REFRESHMENTS

(CONTINUED FROM PAGE 74)

lightly with powdered sugar and place in ice box to chill. Make some orange water ice in the following manner: boil 1 quart of water with 2 cups of sugar for five minutes. Add 2 cups of strained orange juice, ¼ of lemon juice and the grated rind of 2 oranges. Cool, strain and freeze. Remove dasher and pack for several hours. When ready to serve turn out into a deep bowl, garnish with the sliced orange sections, sprinkle the whole copiously with freshly grated cocoanut or drained canned wet cocoanut and serve at once. This is a light dessert, ideal for a hot night.

APRICOT GRANITE FOR SIX OR EIGHT

Remove the pits from 1½ dozen large ripe apricots, or the same number of whole canned ones, and press the pulp through a sieve. Add 1½ cups of 28° syrup to the pulp. Add the juice of 3 lemons, ½ cup of Madeira wine, a drop or two of almond extract and 1½ cups of cold water. Freeze to a mush and serve in tall sherbet glasses—accompanied by macaroons.

PISTACHIO AND VANILLA ICE CREAM ASPARAGUS WITH CUSTARD SAUCE FOR EIGHT

If you have a grand cook who is dying to make something fancy for a party—give her this recipe to execute.

For this you will need about eighteen individual asparagus molds. Blanch 2 ounces of pistachio nuts by pouring boiling water over them. After a few minutes the skins will come off easily. Pound these to a paste in a heavy bowl or mortar, adding a drop or two of cream from time to time to keep them from oiling. Make a custard in the following manner: put 1 quart of milk and 2 cups of sugar in a double boiler with 1 vanilla bean, split in two, scald and pour it over the well beaten yolks of 12 eggs. Put this into the double boiler and cook, stirring constantly until it thickens enough to coat the spoon. Don't overcook it. Remove the bean from the custard, add 1 quart of cream slowly and stir until it is partially cooled. When cold, freeze until stiff. Remove the dasher and pack in the small freezing drawer of the refrigerator about 2 cups of the ice cream. Fill a quart mold with more of the cream and pack it away temporarily in ice and salt. To the rest of the cream in the freezer add the pistachio paste, a few drops of green vegetable coloring, 2 teaspoons of orange flower water and a drop or two of pistachio flavoring if you have any. Replace the dasher and crank again until well mixed and frozen. Remove the dasher and cover, and pack for an hour.

In the meantime, chill the asparagus molds well. Have a tub ready with a thick 4-inch bed of ice and salt in the proportion of one of salt to four of ice. In another tub have ready plenty of chopped ice. When everything is ready, pack the molds with the vanilla and pistachio ice cream. Fill the tip ends of both halves with the pistachio and the rest with the vanilla to overflowing. Close tightly, wipe edges clean, seal with soft butter and place on bed of ice. When a few are complete cover with more ice and salt in the same proportion. Continue this process until all are filled. Leave over night or at least two hours. When ready to serve and unmold, remove any surplus ice on the outside, plunge the mold in cold water first to remove the salt and then into hot water, wipe dry and turn out into a cold platter in pyramid form. Send to tables at once, accompanied by the frozen custard in the refrigerator which has been stirred to a soft consistency to simulate Hollandaise sauce.

COFFEE PARFAIT FOR SIX

This is delicious served as an unexpected surprise on a doors on a hot afternoon at tea time and should be served in tall glasses three quarters full, leaving room for liquid cream to be added according to taste.

Make 8 cups of strong, but clear coffee and when it is cold add 2 cups of 28° syrup and freeze until firm, using two parts of ice to one of salt.

COFFEE ICE CREAM WITH COFFEE CHOCOLATE FOR EIGHT

Make some coffee extract [illegible] 12 cups of good coffee [illegible] and ground [illegible] grinder in a glass fruit jar, and pour over it enough cold water to moisten it well. Cover tightly and place in refrigerator over night. When ready to use strain through some fine cloth. It will thicken as the coffee flavor is much more pronounced than when made [illegible]. This should [illegible] Blend [illegible].

When ready to serve the [illegible] make 2 cups of 28° syrup. Mix 1 pint of cream with 1 cup of [illegible] syrup and scald in double boiler. Beat the yolks of 8 eggs and [illegible] gradually to the cream and continue cooking until [illegible]. Remove from the [illegible] coffee extract.

Freeze in the usual way. Remove the dasher and pack in a melon mold. Coat the sides well [illegible] cover with 1 cup of grated sweet chocolate. Cover well with more cream. Pack away for three hours, turn out and serve at once. The grated chocolate may be put in a separate bowl if preferred and served individually.

ANGEL PARFAIT WITH TOASTED COCOANUT FOR SIX

Moisten ¾ cup of sugar with ⅓ cup of water and boil until it threads when dropped from tip of spoon. Beat the whites of 3 eggs until stiff and dry and add the syrup gradually, beating well all the while with a spoon or whisk. Continue beating with rotary beater until cool. Then fold in 1 pint of stiffly beaten cream and 1 teaspoon of vanilla extract. Put in a drawer of the automatic refrigerator to freeze for three hours. In the meantime toast ½ box of dry grated cocoanut by spreading it over the bottom of a baking sheet and placing the pan in a hot oven. Stir occasionally and watch carefully. When a golden brown, remove from oven and cool. When ready to serve the parfait, empty it out onto a pretty platter, cover the surface entirely with the cocoanut and bring to the table at once.

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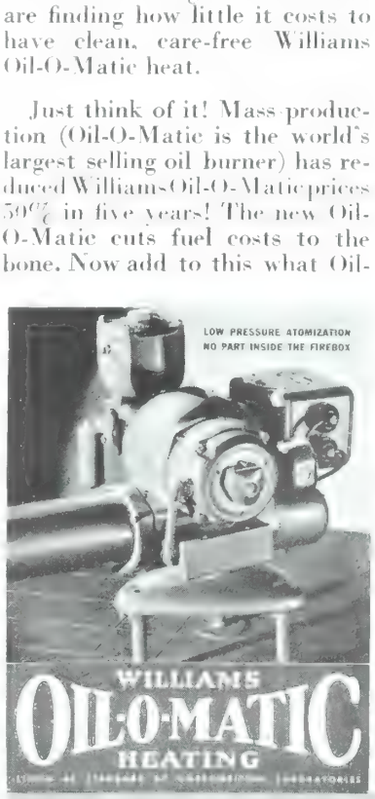
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THINGS THAT MAKE YOU SAY DAMN!

(CONTINUED FROM PAGE 73)

[illegible] too slowly, or that does [illegible] quite hot enough [illegible]. You can have a circulating pump installed which will speed up the flow of the water and make the system more efficient and responsive.

Plenty of hot water is not only a convenience, but a downright necessity where there are children. There are few things more vexing than standing around waiting for water to get hot. If your water heater is all right, but still you do not have enough hot water, an obvious trouble is that your storage tank is not large enough. A new and large one will be a good investment.

CHILDREN TROUBLE

And if you have children, you probably also have chewing gum and grease spot trouble. Carbon tetrachloride is a good remover, though the article may have to be soaked in it to remove chewing gum. It is not inflammable.

Did you ever stop to think that when children are playing in the back yard and get hurt, the first place they make [illegible]? Or that most cuts and burns occur in that room? A medicine cabinet [illegible] belongs in the kitchen—and the mirror front will be very useful.

[illegible] parents [illegible] especially [illegible] with their early [illegible]. Have you ever thought of installing a vocal phone to [illegible] so that [illegible] can be talked to from the kitchen? It makes it very much easier to get rid of them.

Probably you have often desired [illegible] electric outlet [illegible] by long cords from the nearest outlet which often is so far away. There are new moldings which make it possible to have electricity wherever you want it—even every six inches. But they must be installed by an electrician, not by a handy man around the house.

If you have many outlets going at once, a fuse may blow out because the circuit is overloaded. You can have the fuse box replaced by a circuit breaker so that, instead of having to keep a supply of fuses on hand, all you have to do is to throw the switch back and the line is in operation again.

CONSIDER THE GUEST

Have you ever been a guest in a house where you had to fumble around for the lighting switch which was there all the time but you couldn't find it in the dark? You can have switches with a little dot on the button that glows in the dark so that *your* guests need never have that experience.

Another thing that your guests might appreciate is a mark-time switch, which leaves the light on for a few seconds after it is turned off. A person can then easily find his way to bed or out of a hall or room when otherwise he might be barking his shins in the dark.

I'll warrant that many a time somebody has had to get up and close a door left open by one of your children. [illegible] are made that are quite inconspicuous. They are inexpensive and easily attached, and they do save tempers.

Cellar floors of concrete that dust are a real nuisance, especially to one who likes to do things best done in the cellar. Cement hardeners or special paints will eliminate the dusting.

An easy way to get rid of moths or other insects that have been bothering you is to close the house up on a hot day, and then start the heating plant. If you can get up the temperature to over 120, the chances are that you will be rid of the pests. And it is surprising how easy it is to get up that temperature on a Summer's day.

METAL STAINS

You may have had a nice new paint job marred by stains from copper or bronze screens. This can be prevented by washing the screens with benzine and then varnishing them. And of course you know that you can buy tacks with duplicate numbers on the heads, one tack on the window and the other on the screen so that you can easily find out which goes where when Summer comes.

Do you like to sit out on the porch of a warm Summer night, with a light burning? But don't like the idea of slapping fitfully at night insects and mosquitoes? You can buy a light covered by a cage charged with electricity, which is affixed to the house like any decorative lantern. The light attracts the insects to it instead of to you, and the cage kills them—just like Sing Sing!

I've always been fascinated by window and door screens which serve the same purpose. Flies and mosquitoes barge up against them and promptly check out into bug heaven—peace be unto their darn souls! The current is not strong enough to harm humans or pet animals.

Do you live on one of those dark streets where strangers are constantly ringing your doorbell to ask if this is number 22? You can answer them before they ring by having an illuminated house number which tells them plainly that this is *not* number 22.

NICE DOGGIE!

Perhaps you don't welcome the idea of strange dogs coming around to root up gardens and make a general nuisance of themselves. The smell of clear gasoline with as much naphthalene as it will take is repugnant to dogs and cats. It can be sprayed on stone, wood, brick or cement, but should not be used on growing things. These latter can best be protected by guards consisting of fine steel wires which prick the animal and keep him away. If the intruders have found a nice place to nestle in, such as under a porch, moth balls will keep them out. In fact, moth balls scattered around an empty house will help to keep out squirrels and rats.

Of course there are a number of other things which may often have caused you a silent curse, but generally something can be done about it. There are a number of mechanics and manufacturers waiting to help you if you can't help yourself. All you have to do is to decide to do something—and you'll soon be without a single cause to say "Damn!"



ENTRANCE DETAIL AND FLANKING COLUMNS

MISSOURI MODERN

(CONTINUED FROM PAGE 26)

The foundation walls of native rubble, sloshed over with a lime wash and painted a violet-gray, house the ground floor which contains the two children's rooms, sound-proofed with double doors, for sleeping; the servants' quarters off to themselves; and a playroom of kindergarten size for whomever wants to play or get at the wine cellar or raise guppies. This is under the living room and is reached from there by a staircase under a glass roof.

Under the terrace, outside the playroom doors, is a semi-subterranean screened loggia, the only possible means of making life bearable for the master, who is invariably abandoned by his family to face the Missouri Summer alone. This has a fireplace to sit about, in deck chairs and rugs, in November.

Above the foundations the walls are whitewashed common brick. Against these lie slatted shutters painted a gray, lighter than the foundations. The sash of the windows, the slender columns supporting the roof of the forecourt façade, and the garage doors are painted the mellow gray-green-blue of very old shutters, and the front door, with pewter knobs and name-plate, is lacquered in the deep, royal blue of Napoleonic Sèvres.

The coolness of the garden façade warms to the pink reflections of the salmon brick paving the lower terraces, and the smart black tin of the roof is emphasized by a little white, gray-shuttered cupola that ends in a gilded lightning-rod with a blue glass ball.

As to the garden: the tubbed Oleanders, which rarely appear now outside of old pictures, were at one time very common in the brick dooryards of little houses. The Sycamores, which flourish in the Missouri climate and frequently appear in double rows before the entrance to a farm house, may as well be clipped, even without topiary precedent. An arbor for Grapes still stands in every French and German Missouri country garden, and even the well-house with the pagoda roof has a fantastic ancestor in Tower Grove Park (shown in 10).

In the beginning of this article I set down the facts of how provincial architecture came into being. How it attained an ascendency. There still remains to be explained how its individuality went into eclipse.

With the growth of the railroads these outposts of architecture, emerging from their isolation, began to lose their characteristic provincialisms. Quantity production, which the new machines were making possible, defeated any further interest or need for distinguished craftsmanship. In the leveling that followed, the individual characters of the old towns like Cincinnati and St. Louis, Baltimore and New

(CONTINUED ON PAGE 78)



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In fact, the cost of Herman Nelson equipment is so reasonable that you may be paying for air conditioning right now, without enjoying its advantages. If you will consider the time, and money spent on an antiquated heating system, and never-ending cleaning bills, you will realize that there is something more to the cost of heating than the price of fuel. Medical science, too, has proven that the same dry unconditioned air that causes furniture to check and fall apart, is injurious and costly to the family health as well.

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Johns-Manville Rock Wool, scientifically installed by experts, will keep your home up to 15° cooler in hottest weather—save you up to 30% on fuel in winter. FREE BOOK tells how

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"Blown" into hollow wall spaces and between attic floor joists by Home Insulation Engineers, this amazing material actually gives you the same protection you'd get by enclosing your house with a solid stone wall 11 feet thick!

The J-M insulated house is up to 15° cooler in hot weather . . . requires up to 30% less fuel in winter.

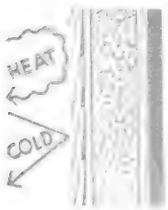
Beware of "bargain" insulation

There are many "bargain" insulations on the market. But you can be [illegible] of maximum year-round protection against heat and cold when you specify Johns-Manville Rock Wool.

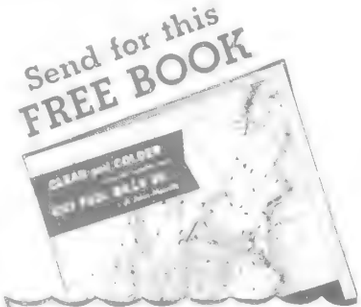
In applying just any Rock Wool, there are so many things that can go wrong. Short measure, "leaks" or gaps, improper "packing," etc., will often result when the men doing the work are inexperienced, untrained or careless.

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AIR SPACES between outer and inner walls of an ordinary house permit unwanted heat to enter in summer, and heat to leak out in winter. [illegible]



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MISSOURI MODERN

CONTINUED FROM PAGE 77

[illegible] a colorless mediocrity [illegible] distinguishable [illegible] other, only by their old landmarks. The quality [illegible] was lost. That quality is style.

It is with this idiomatic material from some half dozen districts that [illegible] these experiments of designing houses for today from the relics of the past. They will in no way [illegible] serving up warmed-over [illegible], nor with restrictions, the good old ante-bellum days into some ghostly, sentimental afterlife. They will be attempts, rather, to discover [illegible] provincial vocabularies has anything like character or charm or style to contribute to the modern house. The adapted material is to be interpreted broadly and simply, with contemporary freshness of approach; highly wrought detail in [illegible] is not to be omitted to comply with the temporary [illegible] apply all these plans are to be ignored. Planning is today's particular specialty.

****Editor's Note:* This is the first of [illegible] preting local architecture. Others will follow at intervals. The next locality considered will be Memphis. The model from which were taken the photographs of the Missouri Modern house was made by Edward T. Howes.

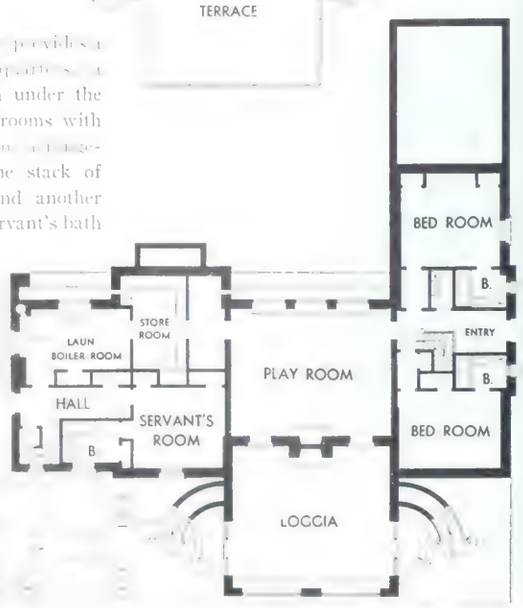
We plan today facing a whole new range of problems and opportunities. The mechanization of the home, thanks to the inventive genius of manufacturers, has simplified and reduced in the space required the clumsy and inadequate machinery of two generations ago. This leaves more space for the modern architect to assign to living quarters. Insulation has made the area an unnecessary feature, among its many accomplishments.

The present tendency is to simplify room arrangement to fit our simpler and more direct approach to living which modern domestic machinery has made possible. Nevertheless, in this planning we cannot overlook or neglect that quality which gave these houses of the past their remarkable distinction. We have called this quality "style". As it gave personality and charm to the past, so it must give character to the houses of today, if the architecture of our generation is to survive.

THE [illegible] building with dining room and living [illegible] kitchen in the rear and two bedrooms which face the side garden. The [illegible]



[illegible] the boys provides a [illegible] playroom, and loggia under the terrace and two bedrooms with baths. The bedroom arrangement is unique. One stack of plumbing is here and another in the kitchen and servant's bath





WALTER B. WIGGER

BLOODROOT ranks high among our early Spring wildflowers, and is not at all difficult to grow in average soil, in shade or part sun.

WILD FLOWERS

(CONTINUED FROM PAGE 43)

Apennine Anemones, blue as summer skies or white as the finest tapestry, literally ramp—if such a robust word may be applied to so delicate a vegetative manifestation—in half-shaded sections of the rock garden, spreading about and increasing year by year so that I am able to view calmly the outrageous prices charged in this country for the little tubers. But all I get from Hepatica, even after the most careful planning of soil and situation, is a few furry blobs of hostility from which issue one or two weak-eyed blossoms—that is, after the first year or two during which time they have seemingly lived on hope.

But hope is a diet weak in vitamin this or that and does not suffice for long. The European Wood Anemone, *A. nemorosa*, and its charming little powder puff doubled form are as luxuriant here as buttercups in a June meadow, rambling in and about the thick-wadded Heather bushes and out into the path, indifferent apparently to soil or aspect, while its American sister, *Anemone quinquefolia* (Condition 1), will not stay whatever I do for it and, though growing with the utmost freedom in situations chosen by itself, is one of the most difficult of native plants to reconcile away from them.

The Rue Anemone, *Anemonella thalictroides* (Condition 1), often found growing with it is far more amiable, and its other boon companion the Spring Beauty, *Claytonia virginica* (Condition 1 or 2), is a very kindly small soul, often devoting itself with considerable concentration to saving our face for us when we have failed with more captious individuals.

Silene carolinianum (Condition 1 or 3) will not stay in my garden for any length of time though the surrounding hills of Westchester are sprigged with it and just across the lane it grows in wadded luxuriance in my neighbor's garden. But *Silene Wherryi* (Condition 1 or 3), its almost exact counterpart from out Ohio way (the plant has not the stickiness of the eastern *carolinianum*, but seems otherwise the same), is perfectly satisfied with the bed and board given it here, is hearty and floriferous and the very pink of all the most gracious perfections. The Pink Lady's-slipper, *Cypripedium acaule* (Condition 1), is a most difficult plant to establish in the garden; the yellow one, *C. parviflorum* (Condition 1), on the contrary, is very willing in any half-shaded spot and lives long and lustily. The great white Trillium, *T.*

(Continued on page 80)



GOLDEN STAR (*Chrysoganum*) is anything but particular, but continues to open its lovely golden yellow flowers all Summer

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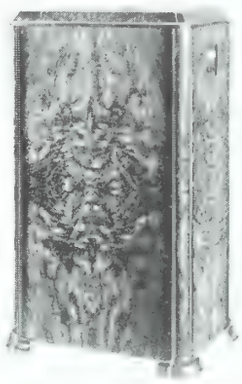
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WILD FLOWERS

(CONTINUED FROM PAGE 79)

[illegible] easy and friendly [illegible] and good clumps [illegible] regularly on a rocky bank, as does the red Birthwort, *T. erectum*, under similar or dampish conditions. But *T. undulatum* (*T. erythrocarpum*), the Painted Trillium [illegible] puts out sullen to the test. It may be sister under its skin to the great white sort but its behavior in gardens is devoid of any family likeness.

The exquisite Twinleaf, *Jeffersonia diphylla*, called Rheumatism Root in some localities, looks a difficult plant. [illegible] woods but it is growing here in my garden in full sun, holding up its pairs of green leaves shaped like angel's wings, and maturing its pearl-like buds and snowy bells with freedom, and even sowing its seed about [illegible] I [illegible] gardens where it never hangs out its long twisted yellow bells though considerable pains are expended to encourage it. Even the common wild Geranium, *G. maculatum* (any condition) is not always friendly, nor is [illegible] though where it is pleased nothing could be more weed-[illegible]

Of [illegible] Violets the earliest [illegible] have many and among the prettiest [illegible] ing *V. canadensis* and the large white [illegible] somest of the race, also the late-blooming *V. striata*, creamy with a few dark lines on the petals. None of these presents any difficulty, succeeding under a wide variety of conditions, but when we approach the matchless Bird's-foot Violet, *V. pedata* (Condition 3), and its bicolor form, we must walk warily and be prepared for disappointment, even though it is possible that we may not meet with it.

Bloodroot, *Sanguinaria* [illegible] would seem to be one of our most easily placated wildings, as it is one of the most beautiful. But it plays tricks. It stays in the garden once it is introduced but it does not always by any means stay where we put it. Planted at the top of a bank this colony may disappear after a year or two, but at the bottom will arise a mustering of these quaint shawled figures—the big leaves wrapped about the stem with the bud protruding like a head from the "shawl"—and thereafter they will continue to manage their affairs and their increase with no help from the anxious gardener. In some gardens the little Quaker Lady, *Houstonia caerulea*, that brushes whole meadows with soft color in the spring, refuses to stay, and in the same garden its prostrate sister, *H. serpyllifolia*, may make itself quite at home. The loved Trailing Arbutus, *Epigaea repens* (Condition 1), is notoriously difficult under cultivation, though now that Robert Lemmon is growing it from seed and teaching us how to encourage and care for this darling of the spring from earliest infancy, it may be numbered among the almost certainties—if we scrupulously do our part. And there are rumors that he is "conquering" (which means gaining an understanding of) the two Pipsissewas, the shy *Diapensia lapponica* and its relative the dainty Pixie Moss, *Pyxidanthera barbulata*, which has so far resisted the blandishments of most gardeners. All of these call for the most acid of soils, as does also that dwarfest and most winning of the Dogwoods, *Cornus canadensis*, its 6 inch carpets starred with white blooms in May, followed by clustered scarlet berries. As with so many of our choice native plants, they can be grown far from their natural range and haunts, provided that due regard is given to their shade, moisture and soil [illegible]

I used to have cascades of Foamflower, *Tiarella cordifolia* (Condition 1), flowing between rocks; now I cannot establish it anywhere in the garden. But two that seem almost fool-proof, making a golden show throughout the summer under almost any conditions



ABOVE is the beloved Hepatica, addicted to dryish wooded slopes, and at the left, the yellow Star Grass (*Hypoxis*). The former may prove tricky, but the latter is comparatively easy in rather acid soil

WILD FLOWERS

at least in my garden), are the little Yellow Star Grass, *Hypoxis erecta*, and *Chrysoganum virginianum*, Golden Star, found in dry soils from Pennsylvania southward.

Now there is perfectly definite reason and reasonableness behind all this seeming capriciousness and idiosyncrasy. More and more often are we hearing today of the environmental and nutritional maladjustment of plants (as of persons) being at the bottom of our trouble with them. We hear, too, that this or that plant will thrive in sun or shade, damp or dry, if certain bacteria are present in the soil (*Gentiana acaulis* is a case in point), and it will not thrive if this bacteria is absent, whatever our pains to please it. We still understand little about these minute one-celled organisms that work so powerfully with or against us in the soil, as they do in the human body, but more and more are they coming to be recognized as prime factors in our success or failure. There is that as yet narrowly understood science of ecology—that branch of biology which deals with the relations of plants to their surroundings, their habits and modes of life—that is opening up a world of understanding concerning the needs and preferences of the so called "difficult" plants, and about which all gardeners will soon have to know something more than a little if they would pass the blithe state of tyrohood and approach their craft with real intelligence and seriousness. There are books written on the subject, some of them couched in simple understandable terms, and those who would comprehend the seeming inconsistencies of the green world about them are advised to do some research and experiment along this line. (I shall be glad to furnish the names of books on this subject that would be helpful.)

It should be generally known that the majority of American wild flowers grow in soil that is on the acid side. The acidity may spring from two sources—from the type of rock from which the mineral soil is derived (granite, for instance) or from decomposed vegetation, that from Oaks, Chestnuts, needle evergreens and the members of the Heath family, in particular. Not many plants, as a matter of fact, require a soil of extreme acidity—such, for instance, as is found in sphagnum bogs or the long accumulated vegetable deposit beneath old Hemlock trees. But plants that grow naturally in soil that is even a little acid, though they may thrive well enough in a neutral soil (one that is neither acid nor alkaline) are apt to die out after a time, though they may not do so at once, if set to grow where there is much lime. In the Eastern States, save in a few definite localities, the soil, because of the rock formation and of the natural vegetation, is apt to be acid in some degree, occasionally neutral. The first thing the earnest garden-maker commonly does, and this usually without considering the type of plants he intends to grow, is to lime his new soil. Occasionally he varies the process, also without considering what he wants ultimately to grow, by digging in a quantity of peat moss, which increases the acidity. The first impulse is highly satisfactory from the standpoint of a vast number of plants—for Roses, annuals generally, most of the hardy perennials and a majority of border rock plants—but it is hard on a great number of American wild flowers.

Thus in my own garden the fact that I wanted particularly to grow European rock plants, most of which are lime lovers, and so steadily have increased the lime content of my soil, explains many of my troubles and disasters with American plants. I have made, in fact, a limy oasis in the midst of an acid soil area, and exceptions because the Silenes and Foam-flowers, the Quaker Ladies and others have fled from me. I have retained a small corner of original woodland, but in the beginning the top soil was stripped off by residents resistant and had to be remade. Fallen leaves are allowed now to lie there and rot comfortably, and gradually a rich wood soil will be restored, and there gradually the wild flowers are being reintroduced and many have already made themselves at home—though many still hold off. (For further information see "Acid and Alkali Soils" in *The Garden Dictionary*, and allied articles.)

And so it will be seen that growing the common American wild flowers is not the simple and straightforward process that we are apt to think it—until we have tried it. Not only are tact and intuition required where they are concerned, but a great deal of definite knowledge and a willingness to go to considerable trouble in their behalf. He who wishes to surmount difficulties in the plant world and assert his mastery over the green tenantry need not travel far. Let him turn his attention to his little wild neighbors; they will occupy him fully, will give him a good run for his money or his trouble, and when he succeeds with them he is justified in patting himself upon the back.

I would urge buying all wild flowers from nurseries. Not only does this serve the ends of conservation, but when grown from seed or otherwise propagated under nursery conditions they are the more ready to settle down in the garden than when removed directly from the wild.

PIGEONS AND BEES

(CONTINUED FROM PAGE 45)

The best way to go about setting out a hive is to put the whole thing into the hands of the local apiarist; there is sure to be one in the neighborhood. If he has any trouble obtaining a skep, you can send for one from the Dadants in Hamilton, Illinois, the most famous bee-firm and bee-family in the country, if not in the world. The local bee-man will set up the hive, install a colony of bees and give you any instruction you may need. If you have more than one hive (and in case he forgets to tell you) you should paint the board at the entrance to each hive a different color so that the bees will have no difficulty in finding their right home.

Some people may have the notion that a bee-hive is a menace in the gar-

(CONTINUED ON PAGE 82)

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PIGEONS AND BEES

stung. This is a fallacy. In the first place, if you follow the plan of this article, you are not going to handle the bees, but leave them always to their own devices; and if you don't disturb them they will never bother you. A bee-man can open a hive and handle the bees with perfect safety, even without gloves or veil or smoke, so there is no more chance that bees from a hive ering honey in your garden. Bees laden with honey do not sting; only bees in- from the hive to the flowers are at all around you all summer, whether you own them or not.

of the bee are so fascinating that the pletely absorbing. Any one, therefore, who contemplates having a hive, even though chiefly as decoration, will enjoy it fully only if he has read Maeterlinck or Fabre or any good book or pamphlet on *apis mellifica*. There is so much fine and accessible literature on the subject that it would be silly of me here to do more than indicate the possibilities of the bee in one simple but charming direction. Just don't let anybody talk you out of the old-fashioned straw skep into the modern box-like hive, with all due respect to the experts. Unless that's the way you want to do it I suppose it's really the right way.

And the same remarks apply to the keeping of pigeons. You can set a dove-cote on a pole in the garden or of a building, put in a couple of pairs of Tumblers, scatter a little feed for them twice a day, and then let nature take its course. If you make or buy an attractive dove-cote and give it a suitable setting you will have done a very decorative thing to your place, and you will have brought into the life of your garden some lovely creatures whose reputation as paragons of domestic virtue is just as great as the bee's reputation for diligence. On the other hand, you can build a regular pigeon-house and flying pen, stock it with your choice of endless varieties, and devote your spare time (and even some that isn't spare) to the breeding of fancy upon the point of view; but the former ornamental emphasis. Like the old-fashioned straw-skep way, it is the one with which I am concerned here in this article.

There is only one kind of dome-like old-fashioned bee-hive, but the variety of dove-cotes is almost as wide as the architecture of houses. As a matter of fact, an architect would be delighted to design a dove-cote, and unless you prefer to make one yourself, or supervise the work of your carpenter, I would suggest that you put it in the hands of an architect. There is a chance to repeat the style of your house, or at any rate to fit the dove-cote into the architectural scheme of the place. And if one is to be built against the wall of your house or barn or garage, it should be so designed and placed that it will be an asset to the architecture.

Dove-cotes may be as simple or as elaborate as you wish, but pigeons are just as happy and as much at home in a soap-box as they are in a luxurious loft, so you may be guided by your own taste in the matter of their accommodations. The unit of a dove- high, eighteen inches wide and fifteen inches deep, with an entrance four inches wide by six inches high (rounded top if you like), and an alighting board four inches wide by eight inches long. It should contain a nesting-bowl and will accommodate a pair of pigeons. The number of pairs of pigeons you expect eventually to have will determine the number of compartments and the dimensions of the dove-cote; the arrangement of the compartments in relation to each other will determine the shape and appearance of the finished house. Too many pigeons can be a nuisance if you are not going to take them up in a serious way, so don't be tempted to build a manor house for them in that first moment of enthusiasm when all you'll ever really want

Whether the dove-cote is set on a tall, stout post in the garden or fixed against a building, it should be accessible for cleaning and occasional examination. Of course, the pigeons would get along well enough from one year to the next without having their house cleaned, but it is a good plan to clean it for your own peace of mind. ladder. The outside face of each com- can be opened easily, or if the dove-cote is a small one the whole façade might be opened at once. I prefer the individual doors, as in this way you disturbing the pigeons in the next one, who may be sitting on their eggs or feeding their young. If the floor of each compartment is kept covered with a half-inch of dry sand it will be much easier to clean. Nesting-bowls (which are earthenware, like flower-pots) should be changed from time to time and kept half full of cedar sawdust. This is another unnecessary matter, as the pigeons will build their own nests if you don't do it for them; but they will probably build them of coarse straw and sticks and have a pretty messy home in no time. One important precaution to observe in putting up a dove-cote is some means of preventing rats or mice or cats from reaching the compartments. When the cote is on a post or wall these enemies of the pigeons are at a disadvantage, but keep the cleverness of the marauders in mind.

Needless to say, the dove-cote should afford the birds protection from the weather at all seasons of the year. A sunny, sheltered situation is best. Two or three small holes bored near the top of each compartment through the back of the dove-cote will provide, with the open entrance, all the ventilation necessary. If the inside of each compartment is whitewashed after it is cleaned, your pigeons will be housed practically to perfection. Left as they will be to their own devices, the only other attention they will require is feeding. Good sound red wheat and small-kerneled corn are as good a mixture as they could ask for. They won't have to be pampered as they might have to be if they were confined. After all, I am discussing pigeons that are to be allowed their liberty at all times. They can come and go as they please, and you may be sure that they will find plenty of food elsewhere, in addition to what they get at home. But feed them well and keep them comfortable and they will not be apt to leave you.

BREEDS

Certain varieties are more suitable than others for this pleasant, easy method of keeping pigeons, and probably the best of all for the "laissez-faire" system are the Long-faced Flying Tumblers. They are extremely hardy, easy to tame, eat little, take up less room than most, can be had in almost or kind of markings you wish, and come with feathered legs or plain. They have the typical familiar pigeon form, with none of the eccentricities or peculiarities of shape which distinguish what are known as the High-class Fancy pigeons. They are lovely birds to look at, though a little normal for the expert fancier, and are beautiful in flight.

When you become acquainted with the pigeon world you will learn that the most highly prized birds among the real aviarists are those which have characteristics definitely different from the many varieties of common pigeons. They are generally less hardy and easy to manage than the so-called "common" pigeons, and thus less suitable for the free-and-easy life of the dove-cote. The beginner had better stick to the Tumblers, or at any rate start with them.



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PERENNIALS

(CONTINUED FROM PAGE 57)

has dark blue Pea-shaped flowers d graceful gray-green foliage. The ue Flax (*Linum perenne*) is the rfect perennial for planting with is because its light foliage contrasts so ettily with the Iris swords, and does t keep the sun off their rhizomes. ne must breakfast in the garden, how- er, to enjoy the pale blue flowers that de by the middle of the morning. The rly varieties of Peonies (which are e satisfactory ones for the South) so bloom with Iris. The silvery pink es are lovely planted in masses with *pallida dalmatica*.

FOR EDGES

The early edging plants, the Alys- m, Phlox and Wallflowers, are past eir best by May, and some new peren- als are needed to take their places. wo attractive low-growing Veronicas ill provide blue at this time. The deep ure spikes of *V. incana* are very strik- g against the silver leaves that clus- r at their base. It is a plant that per- sts, and can be divided and increased. True Blue is more like a taller form the prostrate Veronicas. It has num- ous clear, light blue flowers. Another w-growing perennial for May is *Sal- a pratensis*. It is a brilliant dark blue. *lyssum rostratum*, blooming after *saxa- ile*, is a rather garish yellow, but it one of the perennials that persist, id it has the additional merit of en- uring drought. It is pleasing in a oup with the early blooming Elder raisies and *Salvia pratensis*.

Pyrethrum, Oriental Poppies, Colum- ine, Heuchera—the perennials most equently used to make up the May ower borders in the North—are not dapted to our climate. Except in the ountainous parts of the South they ill never reach the perfection of those own in the North. And even if they loom fairly well the first season, they ill not persist. A much better effect an be achieved by using perennials that re adapted to our climate. An inter- sting little Gladiolus species that can bought from the country women in narket is delightful in a border of *Achillea rosea* and pale pink annual arkspur (which *is* at its best in the outh), with a touch of the glow- ng crimson flowers and silver foliage f the Mullein Pink (*Agrostemma*), nd for accent the heavy stalks of yel- ow flowers and the enormous woolly eaves of the giant Mullein (*Verbascum lympicum*).

The Beardless Iris bloom at this time n an endless variety of form and color. They are eminently suited to cultiva- ion in the South. No one who can ave the brilliant Iris, Dorothea K. Williamson, need regret anything that e cannot grow. The wide purple flow- rs marked with yellow are charac- eristically arranged on tall stems ris- ng from the vigorous clumps of sword- like foliage. Dorothea K. Williamson is hybrid of those Mississippi Iris which are becoming better known in gardens, nd are well adapted to the South. *Iris ochroleuca* is the most distin- guished of the Spurias, another group with which we are successful. The deli- cately formed white flowers look as if they had lighted upon the stiff stems. It is a very shy bloomer with me. The Siberian Iris with smaller flowers and narrower leaves are also good subjects for a perennial border, especially the vivid blue variety, Emperor.

By the last of May the Japanese Iris are in bloom. They make a splendid display in my garden if they are water- ed during the growing season, and after they have bloomed. Masses of the single white varieties with heavy droop- ing petals are imposing with the flat, mustard-yellow heads of *Achillea fili- pendula*, and the shorter stemmed light blue Iris in the foreground. The gor- geous purple forms are planted with branching, double-flowered white Lark- spur. At the end of June, when the Japanese Iris are gone, Tiger Lilies dominate the border. Their pinkish orange flowers are lovely with the drooping, creamy sprays of *Artemisia lactiflora*, their uncompromising stiff- ness softened by its graceful, finely cut foliage. It smells like Waterlilies.

After the first of June the borders begin to have a look of summer rather than spring. Hardy phlox, the Veroni- cas and *Salvia pratensis* will be in bloom from then on, making a back- ground for the more transitory flowers. The Veronicas keep the border supplied with blue from May until October. *V. longifolia subsessilis* has enormous spikes of bright blue flowers, but its growth habit is not as good as that of the bushy and erect *V. spicata* or *V. amethystina*. The white form of *V. spicata* is one of the loveliest things in the summer border.

The Chinese Bellflowers supplement the blue of the Veronicas. I have very little luck with them, but I see them blooming in other people's gardens all summer long, and late into the fall, especially the dwarf variety, *Platycodon mariesii*. Blooming in June in the front of the border with the Veronicas and Hemerocallis Florham is the Alaska Daisy. A form of *Chrysanthemum maximum*, it is much more satisfactory than the Shasta Daisy.

IN SPITE OF HEAT

The idea, prevalent in the South, that it is futile for us to try to have flowers during our hot summer months is fost- ered by those who go away for the summer, and do not like to think that they are missing anything, and by those who do not want to garden in the heat. Last summer I stayed at home and labored, and my garden was so beauti- ful that I made up my mind never to leave it again. In order to keep the gar- den fresh and gay in spite of the re- lentless heat of midsummer, we must strive for brilliant effects instead of delicacy of form and color. The coarser flowers, skilfully grouped, can be as interesting as some of the more choice varieties whose delicate colors fade, and whose petals droop when the sun is on them. The flamboyant pink and red Mallows with their thick leaves and fleshy roots are ideal hot weather plants. Too large for the border, they are styl- ish planted in clumps for background, or with the pink and crimson shades of the early-blooming Cosmos.

Hemerocallis are the center of in- terest in July. *H. thunbergii* produces pale yellow lilies in profusion in all

(Continued on page 84)



Dick Powell Selects WESTERN PINE

In Hollywood, the homes of the Stars are noted for their beauty and excellent taste. Dick Powell, appearing in his latest Warner Bros.—Cosmopolitan Production "Hearts Divided"—starring Marion Davies—is one of the many who has added dignity and enduring charm to his home with Knotty Pine paneling. The mantel, showing the French Provincial motif, is also of Western Pine. Write for interesting free booklet "Western Pine Camera Views." Western Pine Association, Dept. J-1, Yeon Bldg., Portland, Oregon.

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GARDEN MART



The aim of all plants is the maturing of seed. With this accomplished flowering ceases. Remove withered flowers before ripening to prolong the season. By doing so you reduce the plant to keep it from going to seed, thus encouraging it to develop new blossoms and ripen others.

Tree and shrub stock that has been planted since the first of the year needs aberrant water to encourage formation of new roots and satisfactory top growth. This watering should be repeated at intervals all summer whenever a threatening dry spell comes along.

Pinching back growing tips of young plants will induce more bushy, compact form. Thumb and fingernail can nip these tips quickly and easily. Such control is especially advisable on the vegetable vine crops such as Melons and Squash, though it is beneficial to others.

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PERENNIALS

CONTINUED FROM PAGE 88

[illegible] recall ones. This year I [illegible] of the [illegible] Mrs. J. V. Crawford [illegible] larger flowers and [illegible] I noticed that they [illegible] same as well as [illegible] valuable in the shade.

[illegible], a tender perennial [illegible] Japan is hardy in the Mid-South, and is unaffected by [illegible]. I have it planted [illegible] by the pool. Its stocky spikes (about a foot high) are [illegible] flowers in Autumn [illegible] which persist well into the winter. The [illegible] leaves do not die down until the new foliage appears in the spring.

Sunflowers are indispensable to borders that must make a brave showing in the face of midsummer heat. *Heliopsis pitcheriana* is an attractive dwarf variety that is not too coarse to be effective in a border with Veronica and Phlox, but of a texture firm enough to withstand the hot sun without wilting. Hardy Phlox blooms all summer when it is watered, but it is best not to depend on it for the dominant plant, because the petals droop in the middle of the day. I find the white varieties, especially Mrs. Jenkins and Flora Reedy, the most satisfactory. The salmon and crimson shades fade in the [illegible] useful border plant with heat and [illegible] profusely from June to September. It is an intense blue and may be substituted [illegible] in the qualities so necessary for plants grown in Southern gardens in summer.

Another coarse perennial that will hold up its head on the hottest day is the Gaillardia. The Portola Hybrids and the richly colored Burgundy are a great improvement on the old form of the "Blanket Flower." And the odd little straw colored Gaillardia, The Bride, is a flower of much more refinement, and will endure the heat equally well.

[illegible]

Campanulas, on the whole, are for cool climates, but *C. elegans*, with its short sturdy spikes of deep blue, blooms from the middle of June until late in October, and is both drought and heat resistant. During the last of August the Heleniums begin to bloom gaily even under the most adverse conditions. Very tall and erect, they do not have to be staked, nor do they take up more than their allotted space. The large flower-heads of bright Daisies are attractive in the border, and very useful for cutting. Riverton Gem has pale yellow Daisies with dark centers. [illegible]

[illegible] *oides* as too rapacious for the flower border, but it can be easily kept in bounds if it is divided (as it should [illegible] The more uncommon *Boltonia latisquama* is the daintiest of summer perennials, bearing quantities of fringed Aster-like flowers of a delicate Orchid shade. There is no danger of its taking the border, as it is one of the plants that has to be coaxed.

In September, borders in which there is still a scattered bloom from the summer perennials are revived by the glowing lavenders and purples of the Michaelmas Daisies and *Physostegia virid*. The latter alone can bring a bedraggled garden to life. *Aster Novae-Angliae* and its variety *rosea* do especially well here, proving much better than the paler kinds. I am also pleased with the new dwarf varieties which I had last year for the first time.

[illegible] PERENNIALS

[illegible] early perennials such as Bol[illegible] Plumbago or *Ptarmica fl[illegible] flora* on fall lists, but they bloom for me in the summer, and cannot be depended upon for any real effect later on. Others, such as Aconite, are not successful here. The Japanese Anemones are among the fall flowers that do well for us, and do bloom at the proper time, which is in October. The silvery pink Queen Charlotte is lovely with the remontant Iris, Autumn King, and the pale blue *Scabiosa japonica*, which begins to bloom two months ahead of time, but is still making a show when the Anemones appear.

Since our schedule is moved up, we must depend more on the very late varieties. A brilliant Sunflower comes into bloom early in October. I think I have identified it as *Helianthus angustifolius*, called Autumn Glory. It grows to four feet, has many large heads of deep yellow Daisies, and makes a gorgeous display with the Gaillardias, which are still in bloom, and annuals such as Zinnias and Marigolds planted late enough for a fall effect.

Another treasure for October is the Rough-leaved Aster, *A. macrophyllus*. It is very tall (sometimes to nearly 7'), and produces clouds of lavender-blue flowers for over a month. Last year, early in November, I saw it still in bloom with annual Ageratum, pink Petunias, pink Zinnias, *Salvia farinacea*, yellow Chrysanthemums and some flaring single Dahlias of a soft canary yellow. *Salvia farinacea* is one of our standbys. Its thin, silvered, blue spikes are produced in abundance throughout the summer, and in the fall. Another Salvia, resplendent in the late summer and fall, is *S. pitcherii*. It grows to four feet and is a mass of intense blue.

Chrysanthemums are at their best with us late in October. The early varieties are not so satisfactory here, as they come too early and are affected by the heat. But we can have the late kinds (such as Christmas Gold), usually caught by the frost when they are grown out-of-doors farther north.

Even in November there are still perennials in bloom. This year the first killing frost came later than usual, and Gaillardias, *Physostegia virid*, the lacy white Verbena, white Veronica, *Potentilla tzarrensi*, Chinese and Tom Thumb Delphinium were still in bloom with a number of annuals and some late Chrysanthemums on November fifteenth.

[illegible] LAWRENCE

GARDEN OF OUR IDEAL HOUSE

(CONTINUED FROM PAGE 47)

First of all, Mr. Marquardt built upon the principle that a garden should not disclose all its features at once; that in a certain amount of concealment and consequent promise of discovery is found an unconscious impression of size. Acting on this premise, he blocked out the main planting area into three distinct units: The formal garden on the main axis of the house; the wholly different nook and secluded stepping-stone shrub garden at one side; and the informal, simple and notably private lawn hidden in the planting at the other. Each of these is separate, both in character and by physical placement. Yet all are conveniently connected in such a way as to invite the eye and foot to follow a pathway or descend a pair of steps to see what fresh effects may be beyond. So, in the end, one feels that the garden is really quite a large one, after all.

And there were other considerations, too, besides the ever-present necessity of developing a landscape that would be in full harmony with the architectural character of the house. For one thing, the plant material must be thoroughly modern and, without any risk of being monotonous, it must provide year-round beauty to a marked degree. Naturally, this called for the free use of woody plants as distinguished from flowers proper—choice evergreens like *Taxus cuspidata*, *Pachysandra*, Rhododendrons and Mountain Laurel, and deciduous species such as several forms of hardy Azalea, Privet and Lilacs—and

(Continued on page 86)

AT RIGHT and below are the before-and-after-planting views of the south side of the house. Sheared Privet is used to face the scalloped brick wall, accented by a group of Lilacs at the corner as a contrast to the purely architectural lines. Verna Cook Salomonsky, architect of the house









THE RAW, ungraded area at the rear has been converted into a two-level garden which, though small, gives a marked feeling of substantiality. The photograph at the left shows part of the Tulip border which forms the outer planting of the formal garden area. H. J. Marquardt, landscape architect

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GARDEN OF OUR IDEAL HOUSE

discriminating planting taste of 1936. A garden, too, which is as self-sustaining as such a thing may be without suggestion of monotony. A garden to live

Editor's Note: The materials and ... Ideal Garden ... N. Y. ... Landscape Engineer & Architect ... Perennial flower garden ... Stumpp & Walter Co. ... Underground irrigation system ... Hunt Hose Co. ... Fence ... Dennis-Reeves Co. ... Pruning ... Bartlett Tree Expert Co. Tools and equipment, Stumpp & Walter Co., including the following: Sawco Steel Curbing, G. P. M. Peat Moss, Florida Humus, Sawco New-Mode Lawn Mower, Advance Adco-Hoe, Lafer Pruners, Simplex Power Mowers, Sargent Pruners, Sawco Lawn Edger, Lawn Leader, Sawco General Garden Fertilizer, Double Rotary Sprinkler, Campbell Water Fan Sprinkler, Triple Lawn Sprinkler, Red Arrow Metal Insect Killer, Forests, Pruner

FLOWING WATER IN THE GARDEN

AMBITIOUS gardeners are not content with ordinary Lily pools, delightful as they are, when so much more alluring effects are possible with moving water such as streams, falls and cascades. This development is but the natural evolution of the garden pool. The trend ... association of pools with rock gardens, there being no more ideal opportunity ... tumbling cascades and sparkling water-

The practical construction of garden ... paratively simple. A stream is only a series of narrow shallow pools, each one virtually level and a bit below the previous one, thus allowing water to flow ... another. Even the miniature artificial spring from which originates the stream is only a concrete bowl, concealed ... water supply piped into it. These narrow pools or canals are then arranged among the rocks and plants in a very natural manner, creating the effect of a stream much greater in extent than ...

THE WATER SUPPLY

A great problem has always been to provide a suitable water supply. With absolutely unlimited quantities, water may be simply piped to the spring and allowed to run indefinitely. Few of us, however, enjoy adequate natural supplies such as streams, springs or ponds and seldom are those we may have in the right place. Where city water or some similar stored supply is available, it will produce the desired effect except that such volumes of water are entirely too costly for most of us. A half-inch pipe discharging at average city pressure, running but half time for five months, will use over four million gallons of water which at meter rates is ...

The ideal system uses the same water over and over, re-circulating it from the pool to spring, down over the falls and through the stream into the pool again. The greatest single difficulty has always been to secure an efficient, ...

special guests to come out and see them only to have the pump clog up and refuse to work. Pumps of innumerable ... majority are quite satisfactory in the beginning, many quickly lose their efficiency because sand and grit scours them out. Many would be all right if given regular daily care, but most gardeners are inclined to be neglectful in this respect.

A survey of the problem finds our needs to be a pump that will run indefinitely with a minimum of care, that will not clog up with debris which may get into the water such as leaves, plants and other things, that will make no mechanical noise in the garden, and that will be economical to operate all day, every day without thought as to cost. Otherwise it will be used upon special occasions only and this defeats a large measure of its desirability. Properly installed, merely the pushing of a button will start or stop it with no valves to open or close. Except to make up for evaporation no additional water will be needed if construction is right and there are no leaks.

A variety of pumps is available, each adapted to some particular use where it is most efficient. Given need of high pressure, piston pumps generally defeat competition though they quickly scour out if there is sand or sediment in the water. Turbine pumps are usually best for deep wells. For medium lifts, medium pressure and with absolute certainty of proper care, the centrifugal pump is ideal. This is a high speed unit and demands regular lubrication. Most pumps of this type require locating below the level of the pool to avoid priming and this means a damp, messy job every time they need attention. Too, down in a pit dampness may short-circuit the motor and special care must be used ... the pump do ...

HOME-MADE

Many amateur gardeners have rigged up their own pumping outfits, mostly using small centrifugal pumps, ... old automobiles which if properly installed and given regular attention can be made to operate with a degree of satisfaction. The difficulty with practically all kinds of pumps has generally been that they are sadly neglected. Too, they are seldom installed right. As the pump should be located below the level of the water in the pool, this generally means construction of a pit or underground pump room somewhere in the vicinity of the pool. For artistic reasons this should be completely concealed and still the pump and motor must be easily accessible because when running every day, regular lubrication is absolutely necessary.

The problem of keeping the water flowing to the pump free from refuse calls for screens, but these can not be fine enough to exclude a certain amount of sediment and sand all of which plays havoc with any mechanical pump, eventually resulting in much lowered efficiency. This sediment may be removed from the water by building a settling tank of such proportions that the water will remain in it sufficiently long for the foreign matter to settle away. The size of the tank will depend upon capacity of the pump.

The care a pump receives has everything to do with the ultimate satisfaction it gives. Properly constructed and regularly lubricated, it should run many years. Of course, the packings will have to be kept tight, the screens cleaned and, unless made of rustproof metal, replaced occasionally. Care will have to be used that the pump does not freeze up and burst. Neglect of lubrication quickly results in ruined bearings—thereafter subjecting its owner to the embarrassment of mechanical growlings, whirrings and rumblings attendant upon wornout bearings in any machine.

Many gardeners are going to say, "Well, all this is very nice. If I had a hillside rock garden and pool at its base, I would have a stream and waterfall, but unfortunately, my lot, like the great majority, is perfectly level. I don't see how it can be developed into the alluring picture you describe."

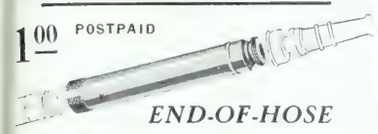
LOTS MISS FROM MOLE-HILLS

Practically any level lot may be made into an unlevel naturalistic landscape by the exercise of a little ingenuity. It can not be done without some work, but the task is not overwhelming. In a general way the central portion of the lot is excavated, making a sunken garden about two feet below the original level with a pool at the lowest point. The excavated soil is banked towards the rear of the lot into a slightly semi-circular hill or mound, four or five feet above the former level, making a total rise above the water in the pool of six to seven feet. The level of the spring should be about five feet above the water surface of the pool.

This grading problem is very simple—not nearly as large a job as digging a cellar. The stream in two or more parts meanders down the hill till it plunges into the pool. Stream levels should be kept a bit lower than the rocks and soil upon either side of them just as, in Nature, streams cut their way through the soil. In fact, all planning and construction in the garden must be done in a natural manner. The more completely you pattern after Nature the more successful your garden will be. The narrow pools for the stream will be made of concrete but all the edges should be entirely concealed by rocks, plants and soil. The bottom of the stream bed can be covered with different-sized pebbles.

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FLOWING WATER IN THE GARDEN

having the utmost bearing upon success of such a garden is the background. Without a tall dense background the entire scheme would be a failure. No matter how cleverly you plan and construct the stream, falls and pool or how carefully you plant margins and arrange rocks, if you don't plant a tall, dense, naturalistic background of shrubs and evergreens, the entire layout becomes a blemish upon the landscape. This is one of the reasons for building the hill quite high, enabling you to carry the dense planting all around the rear and to continue it well down the slopes.

Paths lined with ferns, low growing shrubs and perennials suitable for woodland walks, help to give the garden a natural air. The more completely you can imitate Nature, the more successful your garden will be. Your hillside brook demands that all artificiality be screened out. Pergolas, arbors, rustic seats, earthenware figures, birdbaths, fountains, gnomes, cement toadstools and all such obviously artificial features should be religiously excluded.

The sunken garden may have dry walls upon two sides and a gradual slope down from the terrace. The walls are planted with rock plants and trailing varieties cascade from the top. The paths through the hillside garden cross the stream at narrow places where one can easily step over. Bridges in such small gardens look out of place and are obviously quite unnecessary. Where steps are needed in these woodland paths they are merely rough logs embedded in the earth. Many trailing, creeping plants and dwarf evergreens are massed among the rocks where they add materially to the natural look of the garden.

Streams, cascades and falls, if well handled, are the ultimate in water effects. They are at once an opportunity and a challenge, an opportunity to produce unusual garden pictures, a challenge to make them worthy of Nature's masterpieces you strive to reproduce. The *chef-d'œuvre* you create will be in exact accord with the attention you give the details, the little things, which all together make up the garden. As your garden develops, as it more nearly equals the prototype Nature offers you, the more proud of it you have a right to be. Such a garden, perfect in detail, featuring running water, is naturalistic gardening which has been evolved to the highest degree.

ROMAINE B. WARE

GARDEN SCRAPBOOK

• It is about this time of year that the disease known as curl may appear on the Peach foliage. The remedy for it is thorough spraying with a combination of Bordeaux mixture and arsenate of lead. Besides this, pick off and immediately burn any leaves which are affected.

• The great majority of garden soils are more or less deficient in humus, an essential factor in the growth of good plants. One of the most effective ways of remedying the defect is to plant cover crops now and dig them under later on. Use Clover, Vetch or Rye for this purpose.

• Promiscuous soaking of seed to hasten germination is wrong in principle and often does more harm than good. At this season, especially, the best plan is to soak the soil instead of the seed, before sowing. The moisture then penetrates and encourages deep subsequent rooting.

• Hot, dry weather is favorable to the propagation of all kinds of plant lice. Many different types of plants are subject to the attack of these pests, but the most susceptible are those with soft foliage. Daily inspection is advisable, supplemented by a frequent nicotine spray.

• Artificial watering is essential in dry times, but be very sure to do it correctly. Remember that the natural soil moisture is preferable, provided there is enough of it. If you must water artificially, soak the ground thoroughly and, after the surface has dried, cultivate.

• If the Sweet Peas are heavily mulched their roots will be kept cooler and their season prolonged. Use rough litter or grass clippings. If aphis appear, spray with a nicotine preparation. A little shade at midday will help to maintain the quality of the flowers and prolong the season.

• The lawn trees should be examined now for bark injuries. If any are found, cut the wound back to the live bark and paint thoroughly. Stubs where branches have been improperly cut or decay has set in should be removed. Watch carefully and constantly for signs of fire blight.

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SAILING IN THE SOUTH SEAS. Hawaii has gone in for putting sails on her outrigger canoes and surf boards, thus adding a new twist to an old spot in those parts. That's a way Hawaii has. None of its attractions stand still. When you come back there are always changes, always more delectable spots to see, more delicious food to eat, more games to play. Changing, improving—only Diamond Head remains the same. But then, Diamond Head has many moods. You never catch her in the same one two days in succession.



JAPANESE GARDEN WIDE WORLD

CITIES AS WOMEN. Compare cities and women, and eventually you'll recall the particular type of woman to fit every city you enter. Edinburgh and Boston cloak their real selves in a hauteur not easy to penetrate. Florence and Philadelphia, both great ladies, are patrician cities. Venice can be as shy as a blushing girl. Seville is winsome and frank and sunburnt. Dusseldorf, Cologne, Copenhagen and Amsterdam are domesticated, full-bosomed women, complaisant and amiable to face. Other cities are like capable business women—managers of shops and mistresses of schools. So are many ports of the world—Antwerp, Trieste, Marseilles and even slant-eyed Miss Yokohama. You can find others too that are like irascible, red-haired women, always on the point of boiling over—Warsaw, Kharbin, Constantinople, Bucharest, Johannesburg, Irkutsk, are all capable of kicking up their heels. Some cities seem like women who exist for pleasure alone—Vienna and Buenos Aires. Then come the three marchionesses—Rome, London and Paris. Three grandmothers who smoke cigarettes!



TORU GATES. In Japan one of the most distinguished masks of hospitality is an invitation to visit a garden. To foreigners these gardens will seem wrapped in symbolism. Well, they are. But if you get an invitation to visit a Japanese garden—accept it. . . . With a canny sense of hospitality, Japanese hotel managers see that native graduates of American colleges are on their staffs. It gives you a jump when a room clerk, in immaculate clothes and equally immaculate English, tells you the latest standing of the ball teams. . . . While many Japanese cities are so modernized as to appear Occidental, it is at the nearby bathing beaches you find Japan *al fresco*. And they give their cottages names just as we do—"Purple Haze", "Villa Aurora", "Silver Mist", and such. . . .

AT GRASSE. Between Grasse and Faristan lie many miles—all the long way between the hill town of the Riviera and that province of ancient Persia. Yet, wandering in the fields of the one you can't help recalling the other. These scented fields in which grow the flowers of myriad perfumes are relatively recent compared with those rose-filled meadows of Persia from which, as early as 800 A. D., rose water was being distilled. One year Faristan paid its taxes to the treasure-house in Bagdad with 30,000 bottles of this precious scent.

HOUSE & GARDEN

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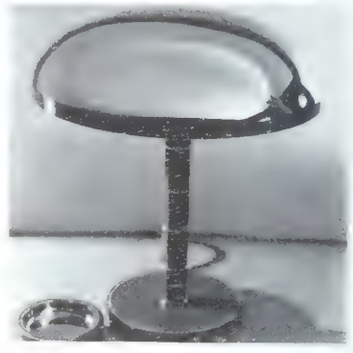
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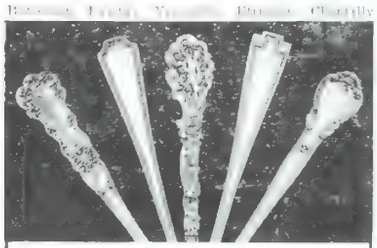
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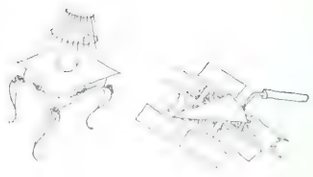
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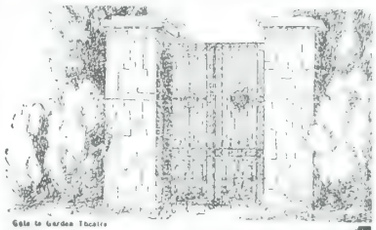
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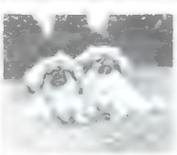
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CONCERNING POODLE HISTORY



CH. CADEAU DE NOEL

We have published several versions of our impressions of the Poodle, but realizing the active interest now displayed in this breed, we have decided to present now a résumé of the history of the Poodle as written by Vero Shaw, circa 1870, in his volume entitled *The Book of the Dog*. Vero Shaw was a noted scholar and student of the pure-bred dog, and his book was and still is considered an authoritative work on all the recognized breeds of dog. He writes of the Poodle as follows:

"The Poodle is one of the least understood and appreciated breeds of dog in this country. Of late years there has been a slight movement in his favor; but even in the present day many powerful claims upon doggy people appear to have been greatly overlooked, though those who have devoted themselves to his study are loud in their praises of his sagacity and general utility, which a Poodle's antecedents certainly seem to fully entitle him to.

"The history of the Poodle and the details of his lineage are somewhat obscure. That he is of German origin there is no doubt, the name being identical in both languages—Pudel—and there he is ordinarily classed as the Canis



MRS. HOYT AND CH. DUC DE LA TERRACE OF BLAKEEN WIN AT GREENWICH

MART

To most people, a Poodle is just a Poodle, but in reality he varies considerably in the different countries of his origin

familiaris Aquaticus, being very closely allied to the more crisp and curly-haired water-fowl dog well known to our sportsmen of the marshes. He assuredly dates his existence from some centuries since, for in various illuminated manuscripts of the 16th Century, and notably in one depicting an episode in the life of Margaret of York, the third wife of Charles the Bold of Burgundy, and in another representing a family group of Maximilian of Austria and his wife and child (The Abridged Chronicles of Burgundy) there is certainly the portrait of a shaven dog, which, allowing for the artistic shortcomings of that period, closely resembles the Poodle of the present day. Again, in Martin de Vos' picture of 'Tobit and his Dog', which also dates from the 16th Century, the faithful animal is an unmistakable shaven Poodle, while in two of the series of paintings of the story of 'Patient Griselda', by Pinturicchio (1454-1513), in the National Gallery, a small shaven Poodle is conspicuous amongst the various spectators of Griselda's vicissitudes of fortune. Thus, as far as ancestry goes, he is doubtless entitled to the numerous quarterings so valued by the Teutonic nobility.

"Why, however, the Poodle should have been half-shaved from time immemorial is not clear, unless it be to imitate the Lion Dog (Canis Leoninus), of which a degen-

(Continued on page 10)



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DOG MART

(Continued from page 9)

erate scion still exists, I believe, in Malta. At the present day the Poodle is found throughout Europe from Amsterdam to Naples, where, completely shaven, he may be seen taking his siesta under the shadow of some friendly wall or doorway. Poodles, however, considerably differ in the various countries. Thus, in Eastern Germany and on the confines of Russia he is as a rule black, and the Russian Poodle proper should be lithe and agile; while coming more into Central Germany the black Poodle seems to thicken in the legs and to shorten slightly in the muzzle, assuming more staid, sturdy and aldermanic proportions. The white Poodle also presents marked variations, ranging from the great muscular fellow who draws a milk-cart in Antwerp and Brussels to his more slender French brother familiarly called Mouton, who is so constantly met with on the Paris boulevards. The size of the two breeds differs considerably, the larger one averaging some 30 or 40 lbs., while the smaller, generally known under the name of Barbet, only weighs about half that figure. Of the various breeds mentioned the Russian is the most valuable. As a rule he is highly intelligent, and is altogether a handsomer and more gracefully-formed dog, while his coat, being black, is free from that soiled appearance which is so great a drawback to the white breed. The hair of the various breeds is also somewhat different—that of the Russian being more wiry and less woolly than the French, who, from the texture of his coat, frequently merits his pastoral nickname. There is also a 'sheep' Poodle in Germany, but his coat is long and pendent, in bunches something resembling those of the Musk sheep, and presenting altogether a heavy and uncouth appearance. The Poodle appears to have been introduced into England during the Continental wars at the beginning of the century, although performing dogs were known previous to this era; but he was a favorite in France long before that date, and in a fashion plate of the time of Louis XVI, he is represented, shaven and shorn, begging hard for a biscuit from a child of the period.



CH. EDELWEISS DU LABORY. MRS. JUSTIN W. GRIESS

"A word, to conclude, about training Poodles. In the first place, teach your dog when you give him his meal of biscuit, letting him have it piece by piece as every trick is performed; secondly, never attempt to teach him two new tricks at a time, and when instilling into him a new trick, let him always go through his old ones first; thirdly, never be beaten by him. If—as is frequently the case with young dogs—he declines to perform a trick, do not pass it over or let him go through something that he may like better, but when you see that he definitely refuses, tell him that he cannot eat without working, and put away his food for an hour or two. If he once sees he can tire you out you will have no further authority over him, while if you are firm he will not hold out long; and, once beaten, will not make a second attempt. It is, however, a bad plan to make a dog go through a trick, which he may apparently dislike, too many times during one lesson. A whip is of little use when training, as the dog will learn to associate his tasks with a thrashing, and go through them in that unwilling, cowed, tail-between-legs fashion which too often betrays the unthinking hastiness of a master, and is the chief reason why the Poodle has so often been dubbed a spiritless coward. The Poodle, properly treated, is a true and intelligent friend, and deserves more attention than is bestowed upon him by English fanciers.

(Continued on page 12)



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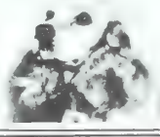
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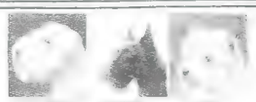
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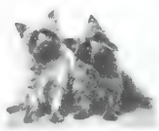
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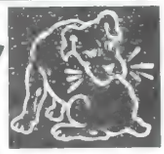


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DOG MART

(Continued from page 111)

"Herr R. Von Schmiedeberg, the great German authority on canine and sporting subjects, writes as follows:—

"'We distinguish two breeds of Poodles, one the woolly breed, or as we say, the Schaaf Pudel—sheep Poodle. The other is the Schuner Pudel—pedigree Poodle. The former has long woolly hair, which naturally forms little bunches, but which by combing becomes silky, and forms single hairs. The latter has its hair grown in long spirals, which sometimes touch the ground, even from the ears and tail. Some writers distinguish Poodles from each other on account of their size, but that is not correct. Poodles have all other peculiarities alike. Color is either white or black, and sometimes brown, which is considered a bad one. (See note below.) White ones with black or brown patches appear also, but they are discarded. The long, curly hair grows on the whole body, even on the muzzle and the legs. Frequently it is shaven, so that there is a sort of moustache growing round the nose; the feet are also shaven from below the knee.

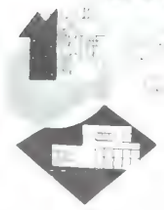
"'The first record we have of the breed is by Conrad Gessner in 1555, but it seems the ancients knew the breed, as little Poodles are represented upon some monuments about the time of the Emperor Augustus, about A.D. 30.'"

NOTE: The standard now shows as correct any solid or even color, such as white, silver, blue, cream, apricot, brown and red.



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SECOND CITY—The majority of well-to-do Chicagoans have built their homes and estates northward along Lake Michigan—the famous North Shore, one of the three or four most beautiful residential communities in the country. Not only is the housing situation in this section interesting to those who live there and to those who are planning to move to Chicago, but it is also interesting as an index of a trend in all the better communities in the United States. In Wilmette, Glencoe, Highland Park and Lake Forest new building had been negligible for the five years prior to last fall, the percentage of vacancies had been high (due largely to families doubling up or moving to less attractive suburbs during the depression), lake frontage that formerly sold for $100 a foot had dropped to half that price. At this writing seventy-five houses are being built in Highland Park alone, vacancies are less than 1%, lake front lots are back to $250 a foot and rapidly increasing, speculative building has reappeared—nine such houses built in Highland Park since the first of this year. We have been for some time of the group predicting not only recovery but a boom—here's evidence.

OKLAHOMA CITY.—News of activity in the better-homes class comes to us from a correspondent in Oklahoma City. He sees the growing real-estate-mindedness of people in his vicinity, owing both to the increase in rents and the lower interest rates prevailing, thus encouraging people to build their own homes. In the exclusive subdivision of Nichols Hills houses ranging in price from $15,000 to $125,000 have been built this year. The subdivision consists of 2780 acres. There is a beautiful country club, and the Oklahoma City Saddle and Polo Club where riders can take advantage of tree-bordered bridle paths seventeen miles long. Nichols Hills is zoned, including one restricted area in which the minimum for houses is $50,000. In this area houses may be of frame construction, but in all of the other sections building is limited to brick, stone or stucco.

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Deciding not to put all their eggs in one basket, the management at 270 and 300 Park Avenue have come to the happy solution of creating their larger 14 room apartments into layouts of the more convenient 7 to 9 size. If you're fortunate enough to obtain one of the north side divisions of 270 you will find yourself facing the outdoor garden and renowned Chatham Walk. The outlook will be ever an attractive layout, tastefully decorated and improved, yet quietly conservative. A superb solution of roominess without the generally inevitable [illegible]. If your choice is south section, be prepared for a beautifully spaced living room, ceilings practically to the stars, and sometimes, in the dining rooms, beamed ceilings even.

Similar apartments at 300 Park Avenue take in the glories of New York's Chrysler Building, Waldorf, and St. Bartholomew's. We've been saving the mention of location for a sort of coup d'état. Although you'd never guess it from the atmosphere, the apartments are just a few steps from the city's shopping center, theatre district, and [illegible]—to the chef of a God send for inveterate time-savers. And incidentally, Sherry's service is available for the three non-housekeeping tiers of apartments. Douglas Elliman.

Gramercy is one of those unusual parks where the tenant automatically receives a lodging for his bench. In other words, or vice versa, when you are fortunate enough to rent a habitat in 60 or 44 Gramercy, the park is yours. Even so, it's only a minor attraction compared to the apartments themselves—especially the duplexes.

In 44 Gramercy, one group of 9 rooms includes refectory and tap room, library, and landscaped terrace beside the usual space. What's more, by panelling, wainscoting and stained glass an earlier tenant has created there a definite feeling of old world richness and charm. Ceiling and beams are carved, and windows from the library look down upon a massive fireplace over which are deftly carved figures. Although all this seems adequate to us, we learn that through use of other space in the building, the whole may be increased or decreased at will. That of course is optional.

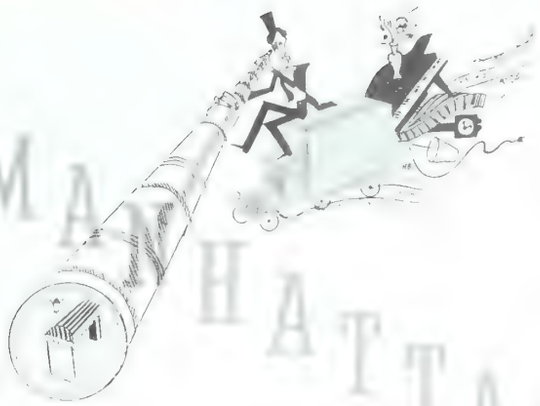
In number 60 you go downstairs to the main rooms. From the outside a nice terrace with two exposures leads into the large living room which, with the dining room, faces the park to score a pleasantly rural outlook. Above all, the quiet neighborhood is about as remote from sound and fury as your Aunt Mirabel. Clement E. Merowit.

When Mr. Moses went about with plans for improving Central Park he probably had no idea of the scope of resultant enjoyment—for instance to the inhabitants of the Beresford at 211 Central Park West, or the San Remo, 145 Central Park W. at 74th Street. (The San Remo, incidentally, is the building with the twin towers that have probably oft fascinated you from afar.) From these you are assured a full command of those impossibly perfect views overlooking trees, lake, horseback riders, and winding drives. These fine buildings contain apartments of from 4 to 14 rooms that run from one to four floors. Many of the living rooms are remarkably spacious, some of them 24 x 32 feet, affording fabulous decorative arrangements. Terraces are included in many of the floor plans, so that the whole forms an entirely unified and complete residence. Kitchens and pantries are tiled and include monel metal sinks and fixtures; competently planned laundries may be found in the basement; and the master bathrooms incorporate separate dressing room sections.

Before you weaken, take a peek at the very readable floor plans that divide the various sections with different color markings, making vast headway possible for the least trained of apartment-getters. And by the way, the removal of the old trolley line brings these residences just another step nearer Utopia.

Another factor behind the "Westward movement" takes place when you enter the living room in one of the apartments of the El Dorado at 300 Central Park West where the first glimpse of the outdoors through the window is one of clear blue water. You regain a New York consciousness only as you approach the sill, and the shores of the Reservoir come into view with the surrounding walks and greens. Farther ahead is the screen-like outline of tall buildings across the park, and beyond

OF MANHATTAN



glimpses of Long Island. From the back rooms of this haven, lo and behold, occasional dashes of the Orange Mountains of New ersey in the distance.

Oddly enough the owners of this uilding weren't content with the exrior scenery. You enter through a pacious lobby, replete with fresh cut owers and decorative walls. In the ndscaped court planting changes with ie seasons—all under the supervision f a special nurseryman.

However all this decor is by no eans a subterfuge. In 5 to 9 room partments, the floors are natural oak, athrooms have Kohler & Kohler lumbing, and glass standing showers. lost of the fireplaces are wood burn ng, kitchens tiled and metal equipped, ooms bright and roomy. Even the enting office is a pleasant place and ncludes an efficient floor plan table vhich lights up to show your own spe ial precincts. Here you go for any ossible alterations and business be ause the management is "ownership" nd takes place on the spot. General Realty and Utilities Corp.



The sunshine is still unobstructed at the Majestic on 72nd Street. Here the apartments have the same momentous views, including this time a faint glimpse of the famous band concert pavilion. In one 10 room group an unusual shaped living room saves you from the stereotyped decorative systems; floors made of solid walnut have cement beneath to make them more sound protective. Large bedrooms loom up along with sunny servants' rooms which sometimes connect with one of the bedrooms, making easy access to children in distress. Built-in closets and hampers in the bathroms and complete kitchens including plate-warming apparati are just incidentals.

Of course in the summer, terraces always make the best of impressions, but we of the practical temperament couldn't help but be awed by the gayly decorated solarium. Vita-glass enclosed, and heated so that during January our healthy tan doesn't require encouragement from Nassau, it makes rather a superlative complement to the accompanying outdoor terrace. Also on the same floor are two play rooms for children, fitted out with little tables and chairs all adequate enough for the most strenuous of exercise on the dullest day. Of course, private solariums, also vita-glass enclosed, are available for people demanding super-special individual sunning. Brown Wheelock, Harris Stevens & Co., Inc.

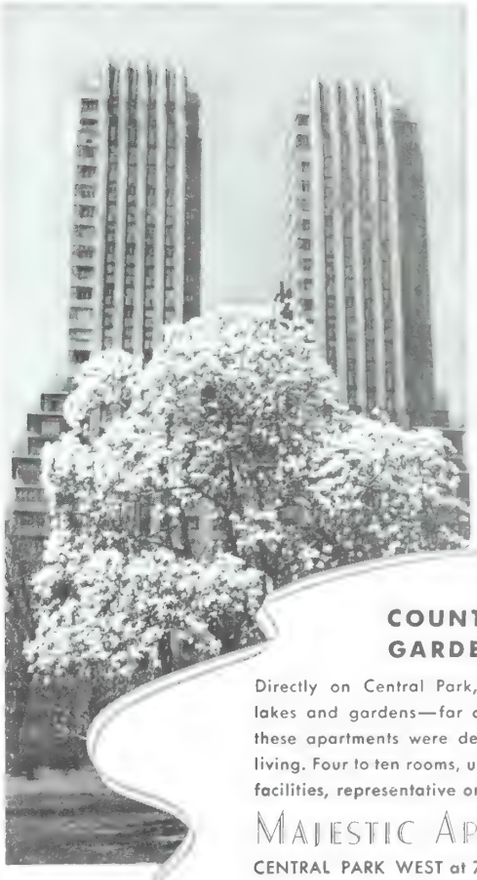


Now that you have assimilated the beauties of the Park, you will next see before you, ladies and gentlemen, that serpentine, effervescent, circuitous East River. At least that is what you can see from a good many of the residences at 120 East End Avenue. This is a large apartment building erected in the Gracie Park area; and its outlook takes in the Gracie mansion and the new improvements sprouting up thereabouts. Lovely windows almost to the floor with low protective railings outside remind one of a Matisse Riviera balcony. Venetian blinds appear throughout—gratis; closets come large enough to take care of the relatives; superb kitchens and pantries house countless iceboxes and cabinets; and the elevator entrances are all separate. Outside, a wide court hemmed in from the wicked outside world forms a safe playground for countless miscellaneous children. All this, my friends, is a mere iota of the actual charm of the establishment. Vincent Astor.



Over at 1192 Park Avenue, where the address is as distinguished as the residence, the caretakers have simply outdone themselves. Aside from modernizing the building in all the un-understandable and inevitable details, all kinds of improvements are visible to the naked eye, i.e.: kitchens and pantries tiled, no more ugly overhead lighting, chrome plated fixtures plus rubberized curtains in baths, newly covered radiators, and modern fireplaces that have happily discarded the old-fashioned, rather doubtful, slightly previous era mantels.

In one or two of these 6, 7 and 9 room arrangements the management has even called in its decorative experts to paint, paper and curtain apartments. But beneath all these improvements the rooms are large and sunny, the closets are more than adequate, and the entrances are always impressive. On top of the building is a roof opened to the tenants who care for frequent glimpses of sun or city lights. Duff and Conger.



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TRAVELOG

A directory of fine hotels and resorts

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IN THE BERKSHIRES. "There's music in the air" in the beautiful Berkshires on August 13, 15 and 16. These are the dates of the Third Annual Berkshire Symphonic Festival, offering the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. The old Hanna Farm, near Stockbridge, Massachusetts, provides an ideal outdoor amphitheatre for these concerts.

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Parshall

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Indian Neck—Branford

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Cape Cod—Falmouth

Cape Cod

Cape Cod—West Harwich

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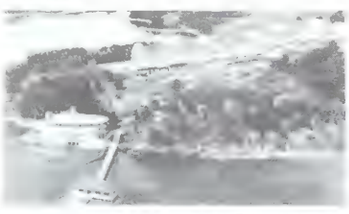
Pass Christian

NEVADA

Lake Tahoe

NEW HAMPSHIRE

Portsmouth



THE WENTWORTH BY-THE-SEA

NEW HAMPSHIRE

Hanover

Lake Sunapee

White Mountains—Franconia

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Parkett's on Sugar Hill.

White Mountains—Jefferson

The Waumbek Hotel.

White Mountains—North Woodstock

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White Mountains—Sugar Hill

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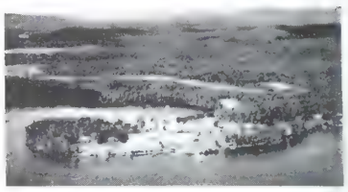
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NEW YORK

Adirondack Mountains—Saranac Inn



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There will be another DOUBLE NUMBER in October. Others will follow.

The Bulletin Board

TE SALUTAMUS! It is one of the privileges of an editor's calling to raise his hand occasionally in public salute to some faithful contributor whose writings have helped his magazine to achieve whatever prestige it may have won. Such a gesture we now offer to Louise Beebe Wilder, who recently and deservedly received the Gold Medal of the Garden Club of America in recognition of her services to the cause of rock gardening in this country.

For many years Mrs. Wilder has been enriching garden literature with an unfailing flow of articles and books as delightfully refreshing as they are informative. She is House & Garden's dean of gardening writers—no less than 122 articles of hers have appeared in these pages since 1925. As we think of all she has been and is to the magazine and to its editors we realize that, after all, there is nothing that can quite take the place of true sincerity, no human attribute of greater value than a sane and friendly spirit in this topsy-turvy world.

THE COVER. An old Chinese design—and the Chinese have been designing bird cages for a long time—furnished the inspiration for the cage on the cover. James Pendleton reproduces it in natural bamboo, raffia and wire. The bird, if you're not up on birds, is a yellow-nape Panama parrot, from the Max Geisler Bird Company, and has a magnificent vocabulary of winning remarks and winsome epithets. After assembling these objects, Anton Bruehl of the Bruehl-Bourges twinship made the composition and produced this cover.



CHIPPY BELL. There once was an Ozark farm woman in our valley who had a favorite Oxheart Cherry tree. Her weakness for Oxheart Cherries was known all round the neighborhood, and they were the only things she fought over with the birds. Not real gun fighting; just friendly fighting. She had a bell hung in the tree and a long string from it to the back of her rocking chair. When the Cherries began to ripen, she'd sit all day long in that chair knitting and rocking vigorously back and forth every time a bird appeared. We used to hear the tinkle of her Cherry bell from dawn to dusk and we knew there'd be enough Cherries for her and us.

GREAT DOINGS IN FURNITURE. Custom-made furniture—the sort of which only one piece is made for one fortunate client—offers the widest field for the designer's inspiration. Take leather bookcases, for instance. There were recently completed two bookcases, one of mahogany and brown leather with brass tacks and the other of elm and black calfskin tooled in gold like a gigantic fine book binding. The insides were covered with marbleized paper oiled and waxed. Another interesting pair of small tables caught their inspiration from the mariner's brass-bound box of nautical instruments. One was made of cherry bound with brass, the other pine with pewter bindings. These boxes were supported on simple sturdy legs. They could be made with either liftable lids or with drawers.



NEW LAMPS FOR OLD. While there has been a lot of talk about obsolescence in this part of the house and that, no one, apparently, has done much about lamps. True, the bulb has been improved and provided in a dazzling variety, but the lamp itself and the light control and all that are just beginning to be noticed. We prophesy that a whole lot of lamps you and I have been sitting under will be going the way of the junk heap when we discover that something infinitely better is now on the market.

WINDOW PANE

My window is a level board
From it, a geometric field
Laid out below me, sharp and even,
Teaches as Euclid taught but yields
More than the poetry of reason.

Here, in the ever stirring spring
I see the startled birds go by;
I hear a bright scythe's whispering
Dying on distance; and the cry

Of animals in a winter stall;
Or watch June hazes lift and part.
I need not go outside at all
. . . . except to hear the eager heart,
Except to feel upon my lip
A season's nervous fingertip,
Except to smell grain in the sheaf
Or shake snow from a favorite leaf.

—HELEN MURPHY



BRIDGE AND HOUSING. Perhaps if we sent this idea to Washington the government would set up a whole new housing bureau to prove it, with pages and pages of statistics and salaries of statisticians going on for months. On second thought, we won't send it to Washington. A real estate operator of Hartford has observed that within twenty-four hours after a meeting of the bridge club he receives more calls about new houses to rent or buy or build than at other times in the week. There is evidently some affinity between bridge and real estate. Or, maybe, some of the members don't play bridge all the time.

OLD DOC LEMMON. "I dunno as I've ever told ye 'bout Ed Saunders—our local no-accounter, as ye might call him. If I hain't, it's only b'cause Ed an' his cough has got to be such a habit with us folks hereabouts thet we just don't think of 'em as bein' news to anybuddy no longer.

"For forty year an' more, I guess, Ed's been coughin' reg'lar as clockwork ev'ry Monday mornin', after he's blowed in whutever money he got on Sat'day for workin' in the Chair Fact'ry. It's a turrible soundin' cough, the way Ed does it, an' if ye ain't onto him ye'd swear he was nigh ready for the buryin'-ground. He chokes an' wheezes an' gasps an' hawks an' totters around an' 'lows he's goin' to die—an' he's so lifelike 'bout it all thet doggone if he don't purty near fool even an' old squir'l like me, even after all these years.

"Wal, when he's carried on for whut he figgers is long 'nough to git yer sympathy workin' good, he'll kinder squint at ye an' moan, 'Oh, God, if I only hed a drink o' somethin' to cut the flem in m' throat an' save m' life! Jus' one leetle drink—gin, whiskey, rum—anythin' at all to cut the flem in m' throat an' let me live a while longer! I don't want to die yet—I ain't fitten to die!'

"Yep, Ed does a purty good act, an' mostly he gits away with it. Some o' the stuff he drinks would cut the rust out'n an iron pipe, let 'lone his throat, but thet ain't the p'int. The thing thet makes me chuckle is the fact thet the cure begins afore he even lays tongue to a drop, for as soon as ye say, 'All right, Ed, I'll go fetch ye somethin',' he lays off coughin' an' dyin', an' by the time ye come back with a bottle, he's as chipper as a sparrer!"



WINDOW-BOXES IN THIBET. Captain Kingdon Ward, the plant explorer, reports that houses and monasteries in Thibet have window-boxes filled with flowers. Not the gorgeous flowers of their own countryside which Captain Ward travels thousands of miles to collect, but ordinary annuals—Petunias and Calendulas and such—grow from English seeds.



ANTON BRUEHL

HELEN HAYES' VICTORIAN BEDROOM

[illegible] Victorian decoration is the bed in Miss Hayes' room. A [illegible]
green [illegible] curtains above a
[illegible] and cream [illegible] Victorian scarlet Richard is striped paper
[illegible] and midway hangs Victorian [illegible]
[illegible] Joseph Mulhern decorator



VICTORIA REGINA

THE HIGH NOON OF ENGLISH 19TH CENTURY TASTE IN THE HOUSE OF HELEN HAYES

It seems that long before she achieved the title rôle of Victoria Regina, Helen Hayes (Mrs. Charles MacArthur) had been collecting Victorian furniture and memorabilia of this gracious Queen. What more natural, then, that, the rôle and the collections coinciding, she should furnish her house in the Victorian manner?

Since Victoria's reign covered several eras of taste—with Regency at the beginning and William Morris' nouveau-art at the end—the typical Victorian furniture and decorative accessories must be chosen from those middle years, that high-noon of her influence in domestic decoration, when one could still be stuffy and smart.

Miss Hayes had to begin, of course, with the right sort of house. It is of the Hudson River type, built at Nyack about eighty years ago—roomy, high-ceilinged, wide-porched. No radical changes were made to this except to add the outside staircase, which Herman Rosse designed to conform with the period of the house. The ceilings of the porches are painted cerulean blue, which is the vernacular of that time and district. That a pool and bath-house and terraced rose garden were added to the amenities need not enter into our story. We are concerned with the Victorian interiors.

In the manner of Victorian houses, this can boast both a front parlor and a sitting room downstairs. It is difficult to say which is more attractive—perhaps the sitting room is a little less formal. The walls are an innocuous putty color, which affords a good background for the crowned curtains and the



Victorian over-mantel canopy. This crown over valance is gilt and belted at base of deep maroon mohair curtains with tassel fringe, glowing accents in each scheme. The glass curtains are net and at the window is a painted shade. A built-in sofa covered in fringed and tufted suède cloth is surmounted by bookshelves. Before the fireplace is a gros-point ottoman, always a feature of Victorian interiors, and near the window is a Victorian game table.

The front parlor is quite splendid—in the best Victorian style. An authentic paper with a large floral design in American beauty red, gray, white and gold proclaims the room's importance. The rug is grayed olive. This pale olive is found in the gray-blue and olive satin curtains with wood bell fringe. The same fabric in reverse makes the draped valance below the gilt crown. The ceiling is the original Victorian type of molded plaster with a fine heavy cornice. In this atmosphere are set such other objects of the period as an ivory and gilt finish settee in ivory moire, a brocaded piano bench, a chair with blue and gray-green satin around the edge of the beaded seat, an oval picture in beaded Victorian petit-point, mahogany con-



ANTON BRUEHL

With wallpaper of large flowers in American Beauty red, gray, white and gold, the front parlor is a bedazzling place. Against this are hung curtains of pale olive and gray-blue satin and valances made in reverse. Furniture is of the period

soles and a large gilt Victorian mirror. The bric-a-brac (excellent Victorian term!) includes a Rockingham tea set, flowers under a glass dome for mantel decoration, and angels, also disporting in a realistic manner under a glass bell.

Miss Hayes' bedroom maintains the Victorian atmosphere above stairs. Its crowning achievement is the bed with its headboard made from a Victorian sofa. From a great gilt valance above it hang curtains of ice-blue moire fringed with glass balls. Behind, in the same shade, the walls are covered with a faintly striped paper. A portrait of the young queen hangs above the bed. This happens to be one of many portraits of Victoria that Miss Hayes has collected. To the right of the bed is an unusual pedestal table in the design of a bow gilded and carved continuously to the floor. While the lower walls are covered with the faintly striped ice-blue paper, the border above is a Victorian scroll design in white.

While the remaining rooms of the house approach our own era in decoration, these Victorian rooms set its style; they are charming mementoes of a day that was leisurely in its decoration as well as its manners.

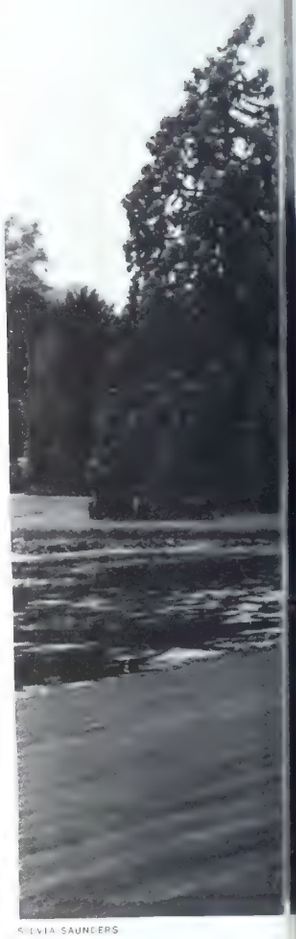
OLD ENGLISH



BOX HEDGE FROM HOUSE TO LAKE



THE TEMPLE



SILVIA SAUNDERS



ALMOST three hundred years have elapsed since the great French landscape architect, André Le Nôtre, laid out the grounds of Hall Barn in Buckinghamshire, just forty miles west of London—and Hall Barn today, almost completely unchanged, proclaims undeniably the genius of its celebrated designer. It is now the estate of Col. the Hon. E. F. Lawson and Mrs. Lawson.

Beautiful long vistas were fashionable in the 17th Century French garden, but it was one of Le Nôtre's maxims that, while a magnificent view from the house was, of course, agreeable, this view should never reveal at a single glance the garden in its entirety, thereby failing to awaken any sense of mystery or create any desire to explore further.

So at Hall Barn, one is led to walk on down the wide grass terrace, since

HOUSE TODAY AND—



EARLY PRINT OF SAME VIEW

the high Box hedge allows us from the house only a glimpse of a great rectangular artificial lake, and only until we have reached the far end of this lake do we notice the lovely broad straight avenues cut so neatly through a magnificent forest of Beech trees and Rhododendrons.

The attractive French fashion of creating a beautiful vista within the forest by terminating these avenues with a graceful statue, temple or obelisk contrasts sharply with the traditional English manner of leaving a forest pretty much alone, except for perhaps one naturally wild and winding path which tries its best to be scarcely there at all.

The two early prints of Hall Barn shown here offer an interesting comparison with photographs of the same scenes as they are today. The summer house (*Continued on page* 75)





EARLY AND MODERN VIEWS OF LAKE



GLASSES are crystal clear and lovely embellished with vertical facets on the slender stems and fine ridges on the bowls. Their sensible proportions and candid air account for their popularity. The pattern can be had in a variety of models, which are correctly designed for many different types of wines and beverages

CHINA and linen are radiantly white. The fine quality Limoges plates are each centered with a cluster of flowers delicately delineated in the French manner in burnished gold deposit. An embossed border adds detail to the flanges. The damask cloth and napkins have a center panel indicated by a bold stripe, and borders crisply repeat this motif

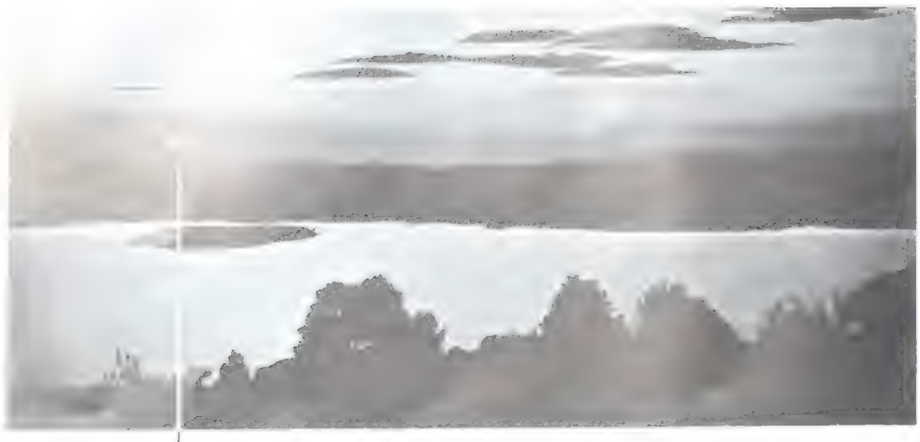


STERLING silver flatware is the lovely new "Courtship" pattern by International. It is designed on graceful modern lines and makes discreet use of finely chased ornamentation in the form of floral and leaf motifs at each side of the principal plane of the shaft



NICHOLAS

FORMAL COUNTRY DINNER



Island Insulation

and the thought that homes, too, will not be safe

About this time of year quite an appalling number of otherwise normal people feel the Robinson Crusoe complex. They simply must get on an island and the more remote and uninhabited it is the better, as they see it.

Perhaps the best way to ferret out the reason for this island urge is to go scrabbling in a dictionary. The words *island* and its derivatives and derisive adjective *insular* and the verb *insulate* all stem from the same source. People who seek little islands are trying not alone to isolate themselves but also to insulate themselves against something. Like an insulated wire, which is coated so that the potency will be kept within the wire and not dissipated outside, and so that it cannot give trouble.

The result of island insulation on people—at least, this is what the dictionary infers—is to make them narrow, circumscribed, illiberal and contracted. If all these horrible things happen to people who live on them, why do so many people, in vacation time especially, simply crave islands?

Many little islands are hard to reach and harder to leave. Once you are on them, there you stay. You simply must adjust yourself to the limitations set on living. This sort of deliberate insulation against outside influences, this sinking one's self and one's habits in the primitive circumstances of islands, is a form of the protective coloring such as animals assume. Coloring that blends in with the scenery saves many a wild beast from its foes. Island insulation saves people from the overwhelming circumstances of their everyday life. We can hide on little islands and take time out to see life in its true proportions.

Again, even the most downtrodden of individuals, the most suppressed and domestically or commercially belittled, assumes noble proportions in direct ratio to the limitations of his surroundings. Little islands can make heroes of us all.

They have a third characteristic, these little islands. They awaken a sense of adventure and romance. One comes to them expectantly. For all time Robinson Crusoe set the standard of surprise when he found the footprints of his man Friday. We never know what we will find on little islands, what coves and strange formation; what birds, what other human beings seeking the same protective coloring from the pressure of modern life. Even if for the time being we are obliged to live a narrow, circumscribed existence, illiberal and contracted, what is this to compare with venturing into a fresh world? Perhaps sometimes it is wiser deliberately to become insular. To find romance and adventure in a limited area, splendidly isolated, and be satisfied with them there.

Now all these vagrant thoughts on little islands have been caused by thinking about families and homes. Today the world is in a clash between internationalists and nationalists, between those who think of life in terms of continents and those who think of it in terms of isolated islands. We have also had preached to us—and the doctrine is an estimable one—the necessity of being good neighbors. We are bidden to think of our country and our home as one little piece of a cosmic cut-up puzzle which must fit snugly into the facets of the adjoining pieces. After listening to protracted preaching of that sort of starry-eyed gospel we feel inclined to go completely nationalist, to bar the front door and proclaim everyman's house to be his castle. To go insular with a grim vengeance and let the rest of the world struggle along as best it can.

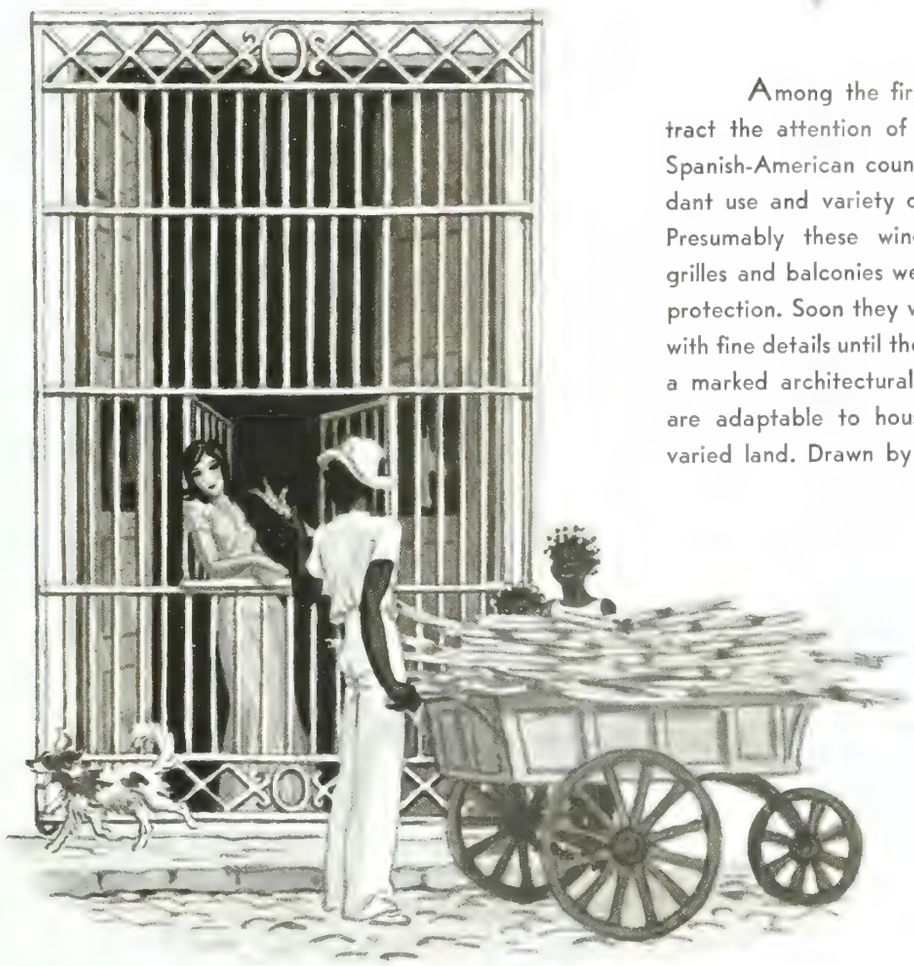
A few years ago we learned that rugged individualism was a thing of the past. Doubtless we shall be told that the individuality of the home no longer counts for much. We shall learn that a man's house is not his castle, that his home cannot be barred and isolated, that no longer can he insulate it against injurious outside influences, that no longer will it be an island and a refuge.

Still, to many of us, this evil dream is far beyond the realm of realization. Still men and women will come to their homes as to quiet little harbors, safe from storm, will find in them a lessening of bewilderment and the calm of peace, will realize that within those four walls is room enough for any and all to become heroes and each to find, after his own manner, all the adventure and romance he is capable of enjoying.

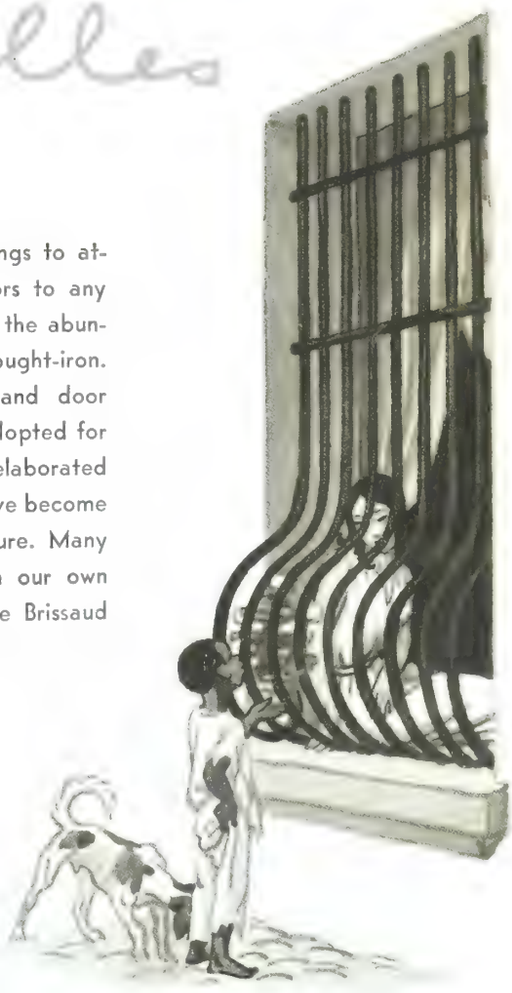
Richardson Wright.



Cuban Grilles



Among the first things to attract the attention of visitors to any Spanish-American country is the abundant use and variety of wrought-iron. Presumably these window and door grilles and balconies were adopted for protection. Soon they were elaborated with fine details until they have become a marked architectural feature. Many are adaptable to houses in our own varied land. Drawn by Pierre Brissaud





Basque architecture makes no attempt to hide its Spanish heritage. Roofs of half-round tile above flat stucco walls are found in the hilly districts of the lower Pyrenees on either side of the border

House styles in six French provinces



Béarnaise homes, in the extreme southwest corner of France, have their own version of mountain architecture. Heavy side walls support a tile roof and the end and front faces are finished with half timber



Alsace, even though having been long a shuttlecock district between France and Germany, has a native style that suits its climate—high-pitched roofs, half-timber and heavy end cornices

Normandy is the least Latin of the French districts. From it the southern sections of England took their architectural style of oak timber, brick and stucco nogging and tile roofs. Drawings by Pierre Pagès



Breton houses have a virile Nordic style with checkered masonry walls—usually local granite—and roofs of small slates. They are built massively. Roofs are usually steep. Some of these influences were carried to England



Provence, long a district of Italy, displays an architectural style obviously Italian—roofs of half-round tiles, tinted stucco walls, arched passages and interesting stairs. It is a house made for sunshine





CHEERFUL SCHEME BY THEDLOW IN RED, WHITE AND PINE. MISS LAURA HARDING'S NEW YORK HOUSE

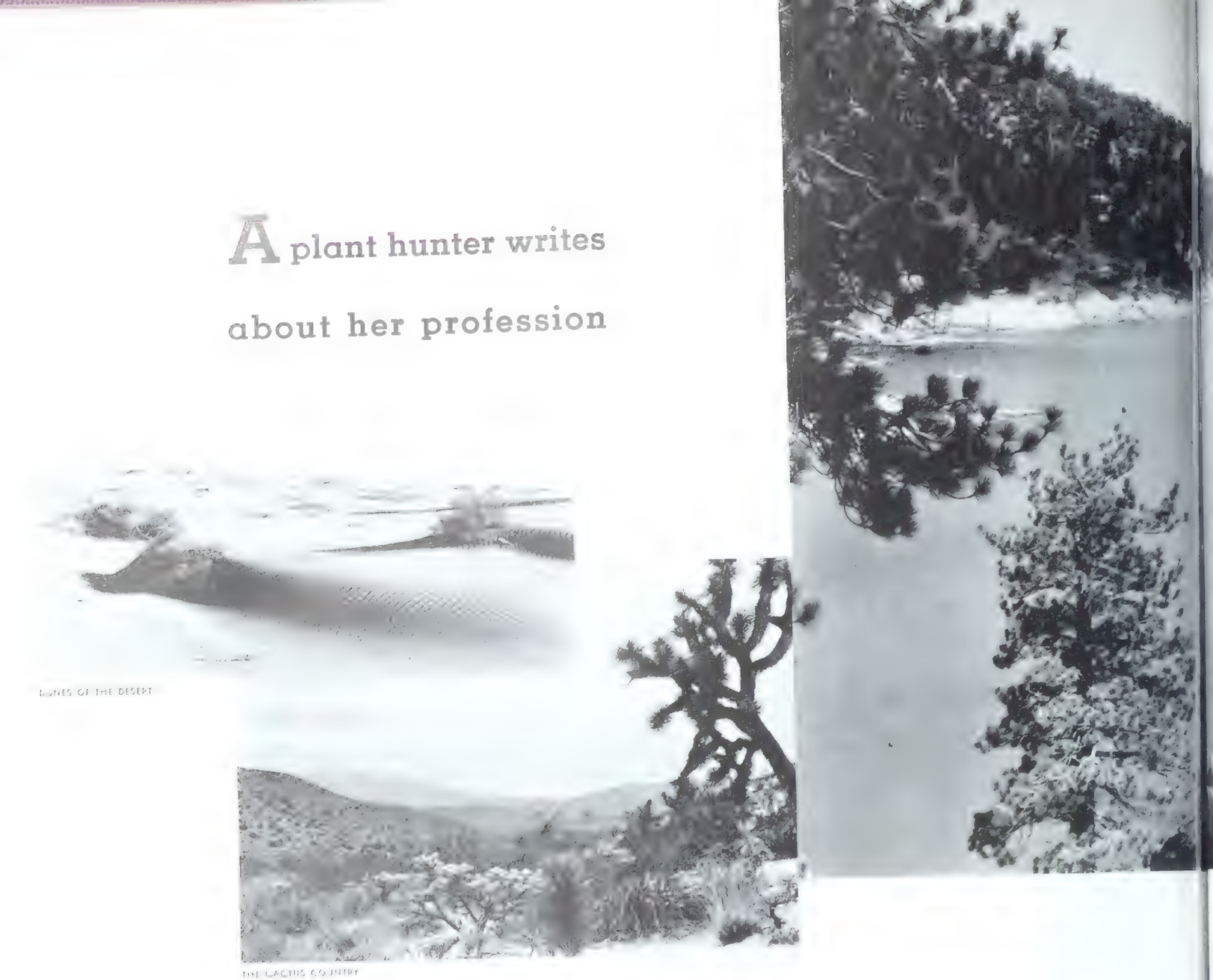




ABOVE. Architectural detail in this house defers when possible to the natural plant beauty of which California is proud. The main feature of the house of Judge Lewis W. White, in Del Monte Forest, is the luxuriant growth of Passion Vines, which covers the side wall of the two-story house.

RIGHT. The house of Robert Edgren, sports authority at the Monterey Country Club, is another instance of pleasing individuality of plan and style. It was designed and built by Mrs. Mabel Graham. The shelves seen at the right of the picture may hold pots for various tropical plants

A plant hunter writes about her profession



DUNES OF THE DESERT

THE CACTUS COUNTRY

ABOUT twelve years ago I developed an itch to decide to go out and get firsthand knowledge of some of the plants I was trying to grow, and also to see more of the hundreds of other species plants which I knew had horticultural value. All my life (though often paradoxically) I had been trying to grow plants. Horticultural books were supplemented by periodicals, but about many of my plant-hunts little had been written. And indispensable as books are, reading about a plant is a very different matter from sitting down beside it in its native haunts, holding its hand, so to speak, watching its life cycle, noting its plant associates, its behavior on various exposures, taking its photograph, robbing it of one of its numerous thrifty progeny, bringing back a pinch of its seed.

All my life, too, I had been scavenging wild flower seeds, collecting them in England, in Canada and the Middle West, the East and the Far West and at way stations in that period of my life when stops were made between a home on the West Coast and a school in the East. These seeds were tried out at whatever stopping place I found myself—often without a very square deal [illegible].

When I had a home of my own in the East, with plenty of ground, seed collecting, especially in California, took [illegible] made on that long eastward looking slope which dropped down to meet the wild woodland garden below.

I have the Englishwoman's natural passion for plants and had shared my finds with some of my countrymen overseas, so it was not hard, when I came to California to live, to yield to the clamor of English gardeners for more seed from the West Coast. So it was that a hobby became a semi-commercial occupation and my life as a collector began in earnest.

Here was a long, broad State for a playground; it contained deserts, valleys, much coast line and mountains 14,000 feet high. Within its bounds were five or more different climates and as many different floras. For nine months in the year I could live in the out-of-doors, day and night.

At first I took short trips with much unnecessary impedimenta and in a car. Gradually the excess dunnage was eliminated and I began to advance upon the more out of the way places. This was living; play and work were one and there was no end to what I could learn. After the first night in my sleeping bag I became an addict, and now I never drive away from home without it. How do I know when, on the way to or from a city, I may have the chance of making a side trip to a mountain peak or a desert?

I began to notice that wherever man settles down the



YELLOW, SUGAR AND WHITE PINES

By Lester Rowntree

wildflowers disappear. Industries, new roads, the irrepressible real estate "developments" and the spread of agriculture crush or crowd them out. Rescue work must and should be done if some of California's most precious species—even genera—are to survive. There are times when I am tempted to regret that I am siding with Nature in this matter. When I discover a small stand of a rare or diminishing plant it takes much strength of will to give back to her what ardent horticulturalists across the water would welcome so eagerly, and to sow in some suitable neighboring location the seeds of this vanishing treasure.

I soon found that there was more to the work than the actual collecting. In order to be properly thorough one should also be a trained botanist and an expert photographer as well as a gardener. One should also be twins (if not quintuplets). For to be at home for only a few days at a time between March and November has its undeniable drawbacks. One twin could round up the plants and seeds and the other stay at home and try them out.

Interested but not very understanding people sometimes wistfully say "Oh, how I long for a life like yours! How lovely to live with Nature! To have the leisure of her companionship!" Leisure, forsooth! Never is there so harried a mortal as he or she who works at Nature's pace. Never a being so helpless (*Continued on page 70*)



LUPINS AT THE DESERT'S EDGE

THAT true plant hunting means far more than the discovery of some long sought flower is evidenced by these views from the territory where Mrs. Rowntree carries on her work. To those who follow it it spells hard work, superb scenery, weary muscles and bedraggled clothes, unforgettable sunsets, hunger and cold and the unmatched lure of roaming through the back of beyond

LIVING ROOM IN OLD PORTION

BUCKS county house



MAIN FAÇADE

In the Year of Our Lord 1725 Pineville in Bucks County, Pennsylvania, was probably the western limit of William Penn's holdings in the Colonies. That year, when its original owners were building the house of C. F. Morgan III, marked the date of the famous "Indian Walk," which extended the Pennsylvania colony to its present boundaries. The Indians agreed to sell Penn land parallel to the Delaware River for "a day's journey" from Wrightstown. Whereupon a white man went into special training for the event, and when the "Indian Walk" took place he covered nearly twice the estimated distance, leaving the exhausted Indians panting at the halfway mark!

Mr. Morgan's house took an "Indian Walk" of its own. Architects believe the original house to have been built in about 1725; an addition was made in 1800, and another in 1840 or 1850. The additions resulted in a simple rectangular building, of good proportion, built of native stone, and conforming in style to the earliest Penn buildings in the Philadelphia district. [illegible] the fireplace in the living room, with its unusual mantel of moulded wood.



BEDROOM



ORIGINAL PANELING

In Mr. [illegible] Bucks County, [illegible] stone exterior of the house. A typical [illegible] room. The original Pennsylvania woodwork has been left bare and rubbed down to a fine finish. Furniture throughout the house is in primitive style [illegible] Sandwich lamps provide illumination



BEDROOM FIREPLACE



DINING ROOM WITH PERIOD FURNITURE



MAIN ENTRANCE

Good Old New England Food



[illegible] seeing; others seek cool clean air; the Olympic Games have allure; or a bask on the sand and a swim in the sea are what we most desire. New clothes, too; new architecture; a change of society; art; languages; adventure. All perfectly good reasons for travelling, but personally nothing starts me packing quicker than a rumor of good food to be discovered and indulged in.

For instance, I can't imagine anything more fun than a gourmet trip through New England. To quote from Mr. Frank Crowninshield's foreword to the translation of *Physiology of Taste* by Jean A. Brillat Savarin, "Where lies the body of that mute American who first married the pork to the bean? Name if you can the early citizen of Boston who suspected that between codfish and brown bread there raged a mysterious, almost illicit amour."

A trip through New England and [illegible] to encounter broiled lobster with johnny cake, Indian pudding, a boiled dinner, baked beans, codfish balls, Boston brown bread, [illegible] fish chowder, clam chowder, red flannel hash, apple pie, fried scallops with Tartar sauce, oyster pie, and the inevitable clam cake. Here is how they are prepared:

BROILED LOBSTER FOR SIX. Part cook 6 large lobsters for twenty minutes in plenty of actively boiling salted water. Remove from water and with a sharp knife split them in two lengthwise down the back. Remove and throw away the stomach and intestines. Remove and keep, separately, the green part and the red coral if there is any. Butter the meat and shells with soft butter and place shell side up on a buttered grill. Place under hot grill for twelve minutes; then turn, reduce heat slightly and cook meat side up about seven minutes. In the meantime clarify ¾ cup of butter by melting it slowly, pouring off the clear part into a sauce pan and throwing away the milky part. Add the juice of 1 lemon and salt and freshly ground pepper to the butter, also a dash of tabasco, and Worcestershire and the coral chopped into little pieces. Place lobsters on a hot platter, garnish with lemon and serve at once with the butter sauce which you have heated slightly. Also serve with the lobsters the following johnny cakes (I forgot to say that the green part you have saved is put back in the lobster before serving.):



JOHNNY CAKES FOR SIX. Put 2 cups of Rhode Island white cornmeal in a pan in the oven to heat through, but don't scorch it. Remove from oven and stir in 1 scant teaspoon of salt and enough boiling water to make a very stiff paste. Then add a little sweet milk and beat hard. It should be smooth and free from lumps but not at all liquid. It should be of the consistency to be dropped by heaping spoonsful, not poured, onto a hot iron griddle well greased with beef drippings, if possible. Bacon fat will do. Cook slowly fifteen minutes on each side. The cakes should be about 3 inches in diameter and ¾ inch thick. Serve butter and jelly with these.

BAKED INDIAN PUDDING FOR SIX. Scald 1 quart of milk and add 2 level tablespoons of butter; stir until melted. Sift together ⅔ cup of yellow cornmeal, ⅓ cup of white flour, 1 tablespoon of sugar, 1 very scant teaspoon of salt, 1 teaspoon of cinnamon, ½ teaspoon of ginger. Beat 2 eggs, add ½ cup of molasses, mix well and add gradually the sifted ingredients. When smooth add the scalded milk, stirring until free from lumps. Pour into well-

Written and drawn by

June Platt



greased earthenware baking dish. Cool before placing in moderate oven to bake slowly for four hours. At the end of each hour of baking pour over the surface of the pudding ½ cup of cold milk but do not stir, adding in all 1½ cups of milk. Serve hot with thick cream in which you have put at the last minute 2 tablespoons of maple sugar broken or grated into little lumps.

BOILED DINNER FOR SIX. Soak for one hour in cold water 5 pounds of properly cured brisket of corned beef. Drain, cover with fresh cold water, bring briskly to a boil, skim carefully, reduce heat, and simmer gently for about four hours. In the meantime peel 6 carrots, 6 parsnips, 6 little white turnips and 6 potatoes. Quarter 1 small white cabbage and remove the core. Scald ½ pound of salt pork. Put the pork in a large pot and cover with plenty of cold water. Bring to a boil and simmer very gently. One hour before the dinner is to be served add the carrots, parsnips, and turnips to the pork and cook until tender. Twenty minutes before dinner add the cabbage to the pork and vegetables, and put the potatoes on to boil separately. Add a little of the corned beef water to the vegetables if they look as if they need more water.

In the meantime you will have prepared the dessert, which is to be a boiled apple pudding cooked in the corned beef water while the dinner is being eaten. Butter and flour copiously a pudding cloth. Peel and slice 6 tart apples. Sprinkle them copiously with granulated sugar, cinnamon and a pinch of mace. Make a paste by sifting together 2 cups of pastry flour with 1 teaspoon of cream of Tartar, ½ teaspoon of soda and ½ teaspoon of salt. Work into this 2 tablespoons of butter and moisten with cold milk. Roll out to about ⅛ inch thickness. Spread the pudding cloth out flat on a table, lay the dough out on it in the center, pile the apples in the center, trim the dough into an even square, gather the four corners to meet in the center, pinch the edges together, gather the four corners of the pudding cloth together and tie securely. Be sure to leave plenty of room for the pudding to swell.

Fifteen minutes before serving the dinner add ⅓ cup of sugar to the corned beef. When ready to serve place the meat on a hot platter and put the pudding immediately into the boiling corned beef water; cover tightly and don't remove the cover for forty minutes. Garnish the meat platter with cabbage, potatoes, carrots, turnips and parsnips and rub a little butter over the beef. Serve at once with a pot of mustard. When the pudding is done, turn it out carefully and serve with it either hard sauce made in the usual way or a pitcher of cream and a bowl of powdered sugar mixed with a little cinnamon.

VERMONT BAKED BEANS FOR SIX. Most of us know how to prepare Boston baked beans, so I will give a recipe for Vermont baked beans instead.

Soak 3 cups of well washed pea beans overnight in cold water. In the morning cover with fresh water and bring slowly to a simmer. Cook until the skins burst when you take some on a spoon and blow on them. Scald ½ pound of salt pork cut in two pieces and score the rind in two cuts about half an inch deep. Put one piece of pork in the bottom of a bean pot. Drain the beans and put them in the pot. Mix together ¾ cup of maple syrup, 3 tablespoons of granulated sugar, 2 teaspoons of dry mustard, 1 level teaspoon of salt and 1 cup of boiling water. Bury the second piece of pork, leaving just the rind exposed, and pour the mixture over all. Pour enough boiling water over all just to cover the beans. Cover the pot and bake slowly for eight hours, adding more boiling water if necessary. Look at them once in a while, and half an hour before they are cooked, remove the cover and let them brown. (*Continued on page* 67)





Good for [illegible] and times. The plaster lamp (\$110) wears a cream-colored shade by James Pendleton. The bed is dressed in quilted white taffeta. It stands against a panel sculptured in white relief on the lemon yellow wall, designed by Alexander H. Girard for Hampton Shops. The window curtains hang with creamy cotton bordered with dusty rose chintz; wall paper is deep pale color. Todd & Taylor









AN AIR of repose pervades the scheme for the well composed sitting room shown above. Yellow Venetian blinds, soft beige carpet, dark brown Chinese lacquer and upholstery make up the ensemble. In the Hollywood residence of Mr. George J. Kuhrts, Jr. Designs and decorations on this page are by Paul T. Frankl





THE walls of the dining room in the Kuhrts' residence are hung with grasscloth. Black and white zebra fabric on the chairs is in sharp contrast to the natural bamboo color of the furniture. The lacquered table top has an inset mirror; the interesting base is executed in woodweave. Luxuriously proportioned garden chaise longue is equipped with balloon tire wheels. The mattress covered with waterproof fabric matches the gay printed

Building in Bermuda



A STUDY IN EXTERIOR TEXTURE



THE WALLS GO UP



DOORS AND WINDOWS HAVE CONCRETE OVERHEAD

AN INFORMATIVE SKETCH BY WALLACE WALCOTT

Build a house in Bermuda and you will have on it a changeable supply of [illegible] and anecdotes from then on as well as the house.

The first step is to dig a big hole for a cellar, but instead of its turning it into a cellar it becomes a water tank with a goldfish swimming around in it. Your drinking water is the rain caught on the white lime-covered roof and carried to the tank by leaders from the curious stone gutter on the roof. With luck, this hole is dug in the rock. Bermuda stone, which is partly coral dust and partly sand, pressed down to a consistency easily cut with an ordinary saw or trimmed with a dull hatchet. In the old days they used the stone from the foundation hole for building stones, which in Bermuda are cut in neat blocks.

More often nowadays this oyster-shell white stone is brought from a nearby quarry and hauled to the job by horse power. Lime for mortar is burned in a primitive lime kiln, probably not more than an hour's trip from the house. And so both major sources of material come from a radius of a few miles and may easily be inspected by the interested builder.

If your water supply is not to come from a tank under the house it will be supplied from a cistern with a cylindrical top located near the house and built half below the surface of the ground and half above. The goldfish [illegible] so you don't have to consider the matter from that angle.

As soon as the foundation is in, the fun begins. The mason lays out the complete plan of the house in his neat white building stone, all cut exactly to measure. In a few days time you are able to see exactly how big every room will be. At this stage it is like having a full size architect's plan all put out on the ground for you to inspect and walk around in. The wall goes up all around at the same time, course by course.

Next come the floor joists of pitch pine—never resting directly on the masonry, but on Bermuda cedar strips to prevent rot. This pitch pine comes from Florida and you are apt to see it unloaded in Hamilton from a weather-beaten tramp schooner up alongside of Front Street.

Door and window frame are made of very heavy stock in Bermuda (all sills are cedar) but the actual sashes and doors are imported from the United States from companies that have been supplying Bermuda for over a generation. The exterior door and window frames are set in place and the walls are built up around them. All windows and doors have a concrete lintel over their head, which often carries right around the house. Even the thinnest six-inch partition walls are made of stone on the first floor.

Wood framing in Bermuda is first cousin to ship joinery. The carpenters discuss endlessly ties and braces and knees as if the house were to breast the high seas instead of merely the high winds. It is (*Continued on page 69*)



THE BLOCKS ARE SAWN



AN EAVE TAKES FORM

B [illegible]
are built of rock blocks which are cut out with a saw. Finally, the men who do the building may look like pirates but they are really the essence of courtesy



THE CORNERSTONE IS LAID



WALTER [illegible]

BERMUDA FRAMING SUGGESTS SHIP JOINERY

House construction in Bermuda is very largely hand rather than machine work, and as such places strong emphasis on the human element. Generally speaking, the workmen are good—some of them outstandingly so; they come in all shades from ivory to ebony, including a nice reddish-brown. The cost of building, when figured on the basis of house cubage, is approximately the same as it would be in the region of New York

GARDENING ROOMS



[illegible] GARDEN CLUB, SECOND PRIZE

[illegible]

The three rooms on this page were prize winners at the International Flower Show last March. At left is the entry of the Lake Mahopac Garden Club. Its color scheme provides terra cotta pots and yellow Colonial pine against a gray stone wall and terra cotta floor. Bench and shelf space is especially well provided and there are numerous racks for holding the larger tools.

The New Rochelle Garden Club's room, below, was planned for a woman who grows and transplants her own seedlings and arranges flowers. A copper sink, cork floor, stained pine bench stool and washable wall paper help to make it attractive and practical. The Larchmont Garden Club room also won the silver medal of the Horticultural Society of New York.

The flower arranging room in the Hudson residence at Old Westbury, L. I., on the opposite page, has terra cotta woodwork and yellow walls with a stencil of wood leaves, straw colored hat, broom and shovel. The floor is of terra cotta marbleized [illegible]. The table with bowl of flowers, at the right of the photograph, revolves so that any side of the bowl may be reached with ease.



LARCHMONT GARDEN CLUB, FIRST PRIZE



NEW ROCHELLE GARDEN CLUB, THIRD PRIZE



FLOWER ARRANGING ROOM OF CHARLES V. HICKOX, DIANE TATE AND MARIAN HALL, DECORATORS

TOOLS AND EQUIPMENT FOR A GARDEN WORK ROOM

CUT FLOWER BASKET
TWO PAILS
[illegible] WATERING CAN
SMALL WATERING CAN
BASKET FOR SMALL TOOLS
RAFFIA
[illegible] CORD
LIGHT CORD
PLANT STAKES

SPRAYER
WIRE PLANT SUPPORTS
RAKE
SHOVEL
SPADE
HOE
SPADING FORK
CULTIVATING "CLAW"
[illegible]

KNIFE
PRUNING SHEARS
[illegible]
PLENTY OF POTS
EDGING SHEARS
METAL COMPARTMENT SEED BOX
GARDEN LINE
[illegible]

[illegible]
POTTING BENCH
FLATS
TAMP FOR SEED SOWING
BIN FOR PEAT MOSS
BIN FOR SOIL
BIN FOR SAND
[illegible]

[illegible]
PERTINENT BOOKS
SMOCK
[illegible]
SUN HAT
[illegible]
CUT FLOWER CONTAINERS
[illegible]

Veneers

[illegible] WOODS

Furniture veneer is sometimes considered by many people like the sugar coating of bitter pills or the cosmetics make-up the use of a hypocrite to cover something distasteful within; or in other words, a smart looking front on an inferior piece of merchandise. This impression in the public mind probably developed from the connotation of the two words, "veneer" and "solid". Other than in furniture we use the word veneer to mean an artificial or flimsy covering, as, "Inherent crudities in Miss Dexpointer's nature would occasionally break through her cultured veneer". We often combine "veneer" with "only", as, "only a veneer". On the other hand the word "solid" implies something most substantial and well built. Therefore the interior decorator or salesman must almost invariably give a lecture on furniture construction to overcome the client's natural prejudice against veneers; for most of the good furniture on the market today is veneered.

Veneering, however, is not a new practise. The Egyptians occasionally veneered their furniture and veneered pieces were found still intact in King Tut's tomb Contrary to the general impression some of the finest examples of the art of the Chippendales and their contemporaries extant today are veneered. These old craftsmen used veneer primarily for the sake of beauty. Wood with lovely interesting swirls and markings in the grain could be applied as decorative panels, when the very irregularity that made them beautiful made them also unsuitable to be used solidly in the construction of the piece.

Today we likewise use veneer for its decorative effect. Many of the copies of the Eighteenth Century French and English pieces have charming tops or panels of crotch or butt mahogany, burl or butt walnut. It is interesting to note in passing how these pleasing variations in the flow of the grain are produced. Some developed naturally: butt walnut, for instance, is formed at the point the roots leave the trunk, and crotch mahogany where a limb branches off. Other grain distortions are caused by disease. Burl walnut, for example, comes from a burl, or large wart-like protuberance. Again advantage may be taken of a deformity caused by some obstruction to natural growth, such as a barbed wire fence, an overhanging ledge, or a windfall. Sections of a log with variations from the straight growth of the grain could not be used for structural purposes but are very valuable for veneer because of their unusual beauty.

Modern furniture in particular derives a great deal of its appeal from the richness of the material of which it is constructed. Veneer has made it possible to employ rare and costly woods, many of which have to be imported from foreign lands. Amboyna, a mottled and curled grain varying from orange to chestnut brown, comes from the Spice Islands; king-wood, from Brazil, called also violet-wood is beautifully streaked with purplish tints. Snake-wood or letter-wood, from Guiana, has black spots like a snake or, as some take it, like letters or hieroglyphics. Used in both Georgian and modern furniture is Carpathian elm, whose grain is characterized by its small interlaced rings. Ebony is not only the familiar black, but sometimes red or green. It comes from Ceylon, Madagascar, or Macassar on the island of Celebes south of the Philippines. Zebra wood from South America is striped black and brown on a white ground. Then sycamore, elm and white holly from England are popular. Also in vogue are Brazilian walnut, palmwood, palisander, and bamboo, thuja, tulip and lemon woods, and many kinds of rosewood.

These exotic trees afford a wide range of unusual color and texture. But the modern craftsman pursues the unusual still further. He now obtains other beautiful effects by the use of dyes as distinguished from surface stains. At one time lumbermen employed by furniture manufacturers gave [illegible] dye (*Continued on page 69*)

BLOSSOMS AND FRUIT

IN AN OLD ENGRAVING

Not much is known of the life of George Brookshaw, who drew House & Garden's third reproduction of famous flower and fruit prints. His work, however, is well known. In 1806 appeared the thirty numbers of "Pomona Britannica", a folio of English fruits. The year after he died, 1823, was published "The Horticultural Repository", another study of fruits from his pen and etching needle. Between these dates, in 1818, he brought out "A New Treatise on Flower Painting; or Every Lady Her Own Drawing Master". The next year he undertook "Groups of Flowers, Drawn and Accurately Coloured After Nature, with Full Directions for the Young Artist, six large colour plates, with plain plates for colouring".


PLATE XXXI
Painted & Published as the Act directs by the Author C Brookshaw June 1806





Connecticut

CONNECTICUT, in addition to being a state of thrifty habits, is also a region that can boast a great quantity of classical architecture. Consequently when Robert C. Carr set about designing this Connecticut house for House & Garden, his precedents lay ready to hand.

One feature found in many of the old houses is the indented arch, which makes a panel in which are set doors and windows. It is used here on both the front and the back, the latter arches framing three French doors and leading to the garden terrace.

Another detail is the gentle pitch of the Greek Revival roof and the pediment it forms with the cornice. Below this, running continuously around the house, is a broad flat band. Still another local feature is the front and back stucco finish and clapboards used only on the side walls.

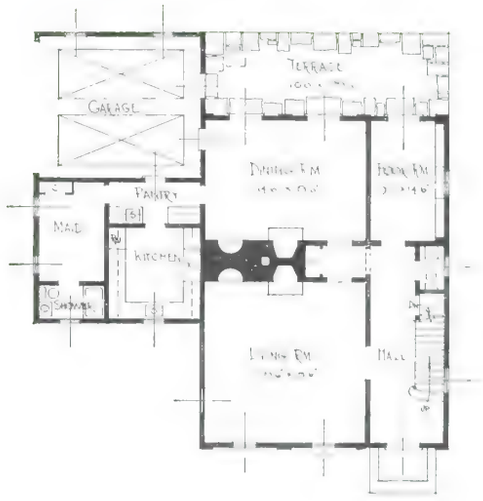


designed for House & Garden by Robert C. Carr

A SMALL house, designed for a country site or the suburbs, this supplies a two-car garage, with maid's room, kitchen and pantry all in a wing under a long side roof. The front hall gives easy access to the living room and beyond that the dining room. For the man of the house there is reserved a bookroom directly at the end of the hall and opening at the farther end onto the terrace. The lord and master of this establishment can come and go with the least domestic interference. Upstairs are three bedrooms, two with connecting baths and the third served by a bath in the upper hall.

The rear terrace is a pleasant feature. From it one steps down to the garden or into the garage.

Of course, if this house is to follow Connecticut precedent, it will be painted white with bottle green blinds.





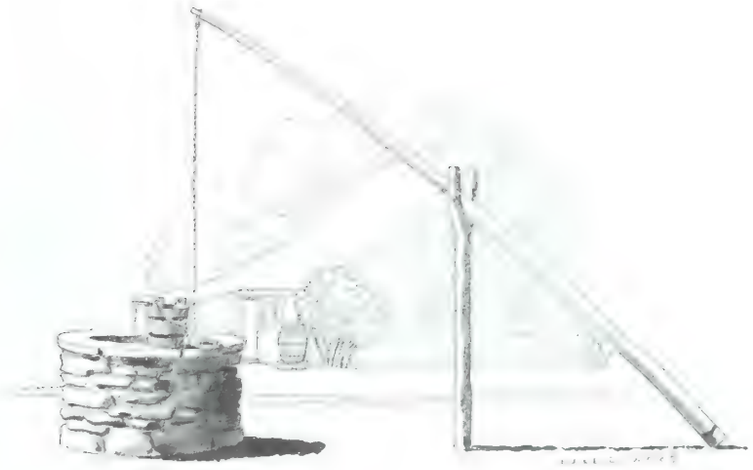


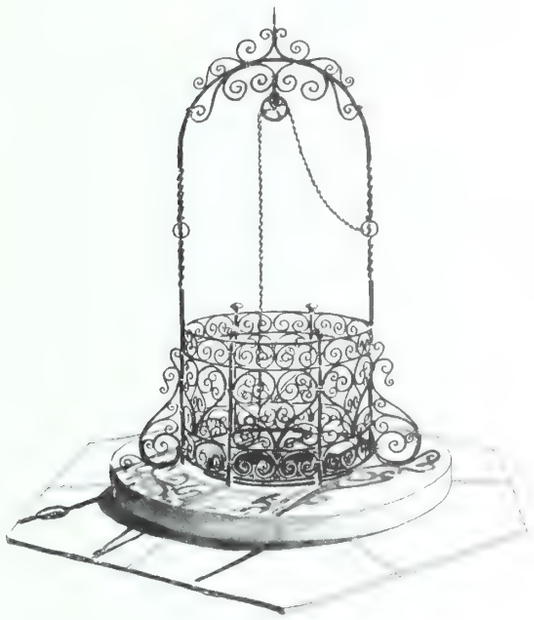
OUTSTANDING among the exhibits at New York's International Flower Show last Spring was the old well-head in a woodland setting, which was entered by the Dauernheim Corporation. With its weathered wood and stone, ancient windlass and metal-bound bucket, it brought to the heart of the city a sense of simplicity and charm which blended perfectly with the planting of White Birch and Azaleas, Pieris and Bleeding Heart which surrounded it

THE various forms of Italian well-heads, employing a base or curb of cast stone and a superstructure of wrought iron, are adaptable to many different types of gardens. The one at the left, from the Howard Studios, is a replica of an original in Padua. Its relative simplicity commends it to any garden of moderate size

WELL-HEADS

A modern argument for the old oaken bucket



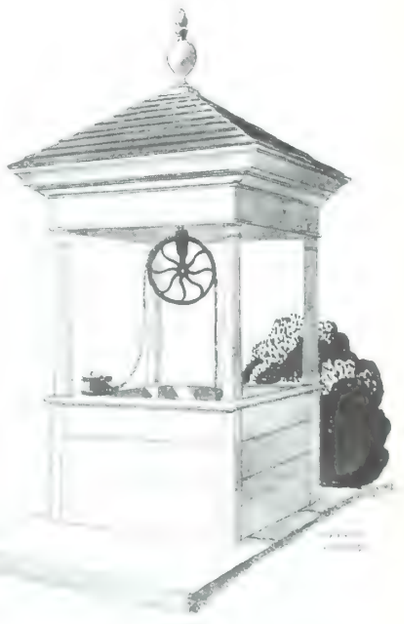


THE story of well-heads is an odd blend of mankind's love of ornamentation and dependence upon one of the prime essentials of life. From very early days they have served not merely as protected and more or less controlled sources of water, but also in many cases as consciously decorative garden elements. Even today, in the face of all the improvements of our modern age, they remain valued features of countless country homes. Without being unduly sentimental about either the utility or the ornamental importance of the old oaken bucket, and the water it carried, one can safely state that well-heads are still just as much to be desired as ever.

Well-heads as a rule should be in accord with the architectural spirit of the houses with which they are associated—or, at least, with the character of the gardens in which they are often used. Thus, for the home of Old World precedent, there are the many iron-work designs of Italy and Spain.

The American Colonial house in its many variations can utilize one of the numerous indigenous styles, of which three are shown on this page. In each instance, it is well to keep the area immediately around the well quite clear of encumbering planting, for the sake of practical convenience no less than for the appearance of the feature itself. Such plants as are used had better be confined to background effects, with the exception of such crevice species—Sedums, dwarf Veronicas and the like—which may be used to touch up the base or platform paving. Lilacs, dwarf fruit trees—in fact, almost any of the flowering woody plants—are suitable for the background. So, also, are the taller perennials like Delphinium and Mallow, or the always useful biennial Hollyhocks.





Essentially, well-heads consist of three parts: the curb or built-up base, whose main purpose is to prevent all foreign substances from falling into the water; the superstructure, or overhead support for the hoisting apparatus; and the actual water-lifting assembly of bucket, rope, or endless chain (as in the boxed-in wheel type in the lower left corner of this page). Some variation of the pulley-wheel principle is used in the great majority of the hoisting devices, but perhaps more picturesque, especially on large grounds, is the old-fashioned well sweep whose counter-balancing pole is in itself heavy enough to lift a full bucket practically to the rim of the curb.

Whatever be the style selected, though, let it be in harmony with the spirit of its surroundings. Only thus can you know the well-head at its best.

REVIVAL in NEW HAMPSHIRE



THE NEW WING AND THE [illegible] AND MASTER'S ROOM



TWO VIEWS OF THE FRONT OF THE HOUSE, BEFORE AND AFTER



A NEW DOORWAY GRACES THE OLD HOUSE



"DUTCH COLONIAL" EFFECTS WERE REMOVED

TO MODERNIZE her residence at Concord, N.H., Mrs. Richard L. Thompson asked her architects, Henry Otis Chapman and Harold W. Beder, to (1) improve its appearance, (2) improve its service facilities and (3) add a living room, bedroom, dressing room and bath. Taking the steps in order, the architects first removed the so-called "Dutch Colonial" cornices and effects, added brackets and a molding under the main cornice and covered the roof with new slate. Single windows were substituted for the mullioned ones and a new entrance doorway was also provided for.

In the second place, the dining room was enlarged and a new pantry and kitchen made from the old entry, stair hall and part of the garage. Increasing the size of the old garage made it wide enough, and long enough, for two cars. A new wing built on the house, which was the third step, provided the new living room, bedroom, dressing room and bath. To secure access to the new living room it was necessary to move the stair back and carry a second story hall through the middle of the house and through the old chimney in order not to sacrifice a bedroom. Access on the first floor was easily obtained through the front portion of the old living room, the remaining portion becoming the new library.



FIRST FLOOR



SECOND FLOOR



Broad principles underlie role in the Cotton Ginning and Ed
It Work in W Vernon ... In the classic mid-Victorian
... and ... the ... and ... and ... stage
... made a ... note with the Redecorated ... and ...
... time ... Museum ... and ... manner

Brown, the paper-backing room con... mostly emerald green of the two
... and curtains with a ... on wall, soft gray rugs, and the reds and
... of the books. A Lieble ... Red ... and table, and
... chairs, make ... a decorative and useful combination.
... still further ... is added by white tables and lamps



TED ALLEN

Questions and Answers

Petunias

Will you please tell me how far apart each way to set Petunias?

I know that Diener's Petunias should not have the tops pinched out, but when should this be done to other varieties?

Are the smaller of my single Petunia seedlings the most apt to be the small rose-colored ones, or is there no way of telling ahead of time which plants are a reversion to the old type?

Are the greenhouse varieties of Snapdragons less hardy in the garden than the other ones?

C. F. C., Garland, Ark.

Your Petunias should be planted about eight inches apart. With the exception of the Diener's Petunias, nip the tops off when the plants are about four inches high. There is no way of telling ahead of time what color the Petunias which have re-seeded themselves are going to be. Generally speaking there is not much difference between the hardiness of greenhouse and garden Snapdragons.

Sun Room

Can you suggest colors and type of furniture to be used in a sun room? The floor is red tile. The room is 14' x 8', with windows on three sides. As we do not own our house, we wish to be practical in selecting the furniture, so that we can use it later on terrace or porch.

K. R. T., Hamden, Conn.

Since you plan to use the furniture for a terrace later, it may be more practical for you to get painted iron furniture instead of reed or rattan. You could have the furniture painted white and use tile colored cushions to match the floor. Very pale yellow walls will make a good background. The window curtains could be of linen or cotton with a pattern which contains the yellow of the walls, red of the tiles, green and white. Touches of bright, deep green such as pots of Ivy would look very well.

In buying your furniture, tell the salesman that you plan to use it outdoors later, and perhaps you may be able to find something suitable in a weather-resistant rattan with waterproof cushions. The same color scheme could be kept. However, if you are at all skeptical, it would be advisable to choose an attractive design in painted iron.

Oak Floor Finish

Will you please tell me the correct way to finish an oak floor? In this part of the country they are all finished naturally: no stain is used and the floors are a very light tan. They are sanded, then a filler is used, followed by two or more coats of clear varnish and then wax. In most cases the floors are as light as the walls.

Q. L. C., Rogers, Ark.

The finish which you describe is widely used; the exact tone is a matter of taste, but it should never be so dark as to obscure the grain of the wood. A stain made up of oil color may, if desired, be added to the filler or applied after the filler.

A very durable finish which darkens considerably the natural color of the wood is obtained with oil. Use three parts of pure boiled linseed oil to one part of turpentine. Apply with a strong stiff brush; rub well into the wood; stir frequently while using. Clean off all surplus oil. Oiled floors should be wiped with an oiled rag.

Ground Cover

Will you please tell me what types of low ground covering will grow in wet clay soil in deep shade? No grass will grow there.

H. F. C., New York City

Since you have such difficult conditions to contend with, in planting in a deeply shaded, wet section, we would suggest that you try Myrtle (*Vinca minor*). You can get this from any nurseryman and it will make an attractive and hardy ground covering if the conditions are not too adverse for it.

Soot in the Patio

Can you give me information about a device to absorb soot? We have a patio in our house which is useless because of the soot from the chimney above it. We burn oil in our furnace and also in our cooking stove, both flues of which are in the chimney. If you have any suggestions about raising the height of it, or about anything which would help, we would greatly appreciate it.

H. M. V., San Rafael, Calif.

In burning oil you are bound to get sooty deposits in the chimney which will eventually blow out, and the best thing we can advise is to have the chimney cleaned periodically. If you have it cleaned out two or three times a year, I believe you will find that this will eliminate your trouble.

The dealer from whom the oil burning equipment was purchased should be able to recommend some one to clean the chimney for you.

New Ceiling Beams

My problem is a living room ceiling which is now wall-boarded. There is a definite sag to the ceiling and as the house is rather old (1870) and the bathroom directly above the living room, I would like some way of repairing the floor above before I put in a new ceiling. I think I need new beams, but I do not know just how to go about it.

J. D. T., Worcester, Mass.

In reference to the sagging floor beams over your living room, it is obvious that on account of the weight of the bathroom and also probably because the beams were cut and reduced in size for the installation of plumbing pipes, the floor beams need to be reinforced. The proper thing to do is to remove the ceiling material and strengthen the beams. This is work that can be done by any good carpenter or builder, and there is little chance to be wrongly advised or overcharged.

Anthurium Crystallinum

Can you tell me something about the requirements and method of propagation of Anthurium crystallinum?

V. M. C., Santiago, Cuba

It needs a warm, humid atmosphere. Repotting is necessary every two or three years. The soil used should be a mixture of fibrous loam, Orchid peat, sphagnum moss, broken charcoal and sand. This plant has a tendency to rise up out of the pot. When this occurs, the stem should be mounded with the above soil mixture to keep the roots covered.

As to propagation, this is done by suckers or cuttings of the thick root, which are taken in January and set in small pots filled with a fibrous peaty soil such as you used before. Place the cuttings in a glass-enclosed box with a temperature of 75 to 80 degrees Fahrenheit. This plant can also be propagated by seeds sown in chopped moss and fibre. They should be kept very humid in a glass case or under inverted jars.

Your greenhouse conditions will have to be well regulated in order to grow these plants as their propagation will not be easy.

Aluminum Priming

I am going to repaint my house in the Spring and would like a little advice.

The house is peeling, so I am having all the paint removed and am wondering what your opinion would be on using an aluminum paint for the priming coat. I wish to have the house white when finished. How many coats of paint will be required after the priming coat of aluminum is used?

R. B. M., Dalton, Pa.

The aluminum paint which you plan to use for a priming coat will be perfectly satisfactory. A white lead or zinc white priming coat would also be satisfactory.

It would be best to use two finish coats on top of the priming coat of aluminum.

Gates

The garden gate, symbol of approach, should embody certain definite principles of design. Always it should invite, never repel. Its province is to protect and partially conceal what lies beyond—often to create a certain sense of mystery, revealing just enough to make one wish to enter and discover the entire picture. Upon such bases its variations may be charming and all but endless



A GARDEN EXIT TYPE



GOOD FOR A WALLED GARDEN

A HALF DOOR VARIATION



WROUGHT IRON FOR FORMALITY





FOR AN INFORMAL GARDEN



INDENTED WITH WINDOW



PRIMITIVE INDENTED



A LATER TYPE

PEDIMENT AND INDENTED



EARLY PORTICO TYPE

Doors

These five original doorways from houses in Bucks County, Pennsylvania, date from the late 18th Century through the early part of the 19th. They clearly show the classical influence which marked the architecture of the period and region, oddly modified in some instances by the ruggedness of the native stone construction. An interesting example of traditional design adapted to local conditions



A Housewife looks at Air Conditioning

by Alice Thalman



AIR CONDITIONING ERADICATED OUR WINTER ILLS

Ever since I became the mistress of an air conditioned home, one of the first year round demonstrations in the country, I have been besieged with questions as to what air conditioning is, and how appreciate its full meaning. For example, we all know of certain restaurants which are ventilated or of theaters wherein the air is washed, and the layman is liable to confuse the terms "ventilating" and "washing" with air conditioning. These and various other methods of treating air do not constitute air conditioning in the full and complete sense of the term.

Now that the cost of air conditioning is coming within the reach of the small home owner, I feel that he and the lady of the house should become acquainted with the facts. Much material has been prepared on this subject for the business man, usually relating to engineering and cost, but I have seen little or nothing written for the housewife telling her of its advantages. The home is her dominion, the place where she spends most of her time, and she is obliged to run it comfortably, efficiently, and economically; therefore I feel she has a right to be informed of these new innovations.

First of all we need a definition. To put it into simple words, one would say that air conditioning does four things: it heats and humidifies the air in Winter, cools and dehumidifies it in Summer, and circulates and filters it the year around.

Before the new system was installed in our home, we thought that we had reached the acme of perfection in comfort for all time. We had a simple Colonial house situated on the crest of a hill, overlooking a river in eastern New York, where we were subject to cold waves which, at times, depressed the mercury to 25 below zero, and heat waves which lifted it jubilantly to 104. We were protected as well as possible from Winter winds by storm doors, and the last word in luxury, an oil furnace. Never until recently did we dream that anything could be done about the Summer heat.

Then we prepared to air condition. Since we had steam heat we realized that some plaster would have to be removed in each room in order to make way for the ducts which were to carry the air from the conditioner to the second floor. You can imagine the housewife's reaction at the thought of this. As I look back on it now, it seems to have been another case of "Much ado about nothing". A very small portion of wall was removed and quickly repaired. Next came the insulation of the attic to reduce heat transfer through the roof. Awnings were purchased for the sun-porch to eliminate the radiant heat from the sun through the windows. These additions were in themselves an improvement; I don't know why we had not thought of them before.

Most of the real work went on in the basement out of my sight, thank goodness. The conditioner and compressor for cooling were brought in and installed without confusion. I did, however, see a large exhaust fan which I learned was the attic ventilator on its way to the upper regions. The purpose of this, I found, was to keep the outside air circulating through the attic in Summer, thus reducing the temperature in that region and thereby the lead on the cooling unit.

While all these preparations were going on I had apprehensions. Would the noise from the air forced through the ducts sound like a continual wind-storm? Wouldn't it be dreadful not to be able to open the windows? I loathe sleeping in a closed room. Would it take an engineer to keep things running properly? And, worst of all, I feared the stale odor of air which has not been properly freshened. Naturally these are the first questions in the minds of most people, and I was not yet sufficiently informed to realize that such fears were groundless.

The next thing we knew, the installation was complete and we were ready for the first trial. We were told that the standards which were ideal and which would be maintained by our apparatus were 70° Fahrenheit, 50% relative humidity in



SUMMER HEAT NO LONGER PROSTRATES US

B[illegible]

suffered, figuratively, the enervation of the lady in our little sketches. But the magic of the conditioner, which is shown below, brought her ease and contentment. Now when she decides to build another home, she says, she will begin with the conditioner, set it up firmly in her building lot she has chosen and erect her house around it



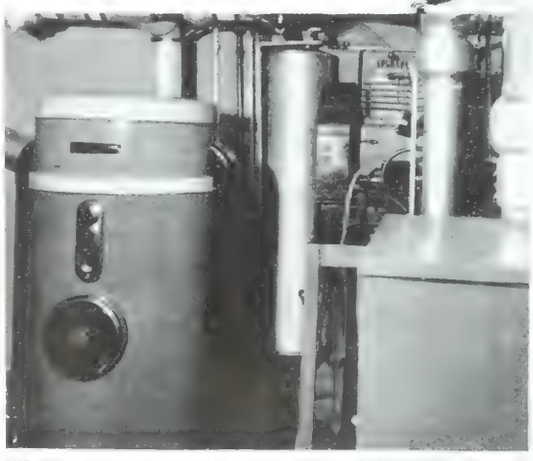


Winter, and 80° Fahrenheit, 50% relative humidity in Summer. The switch was thrown and with the faintest "swish" the conditioned air emerged into each room. A day's visit or even a week's sojourn with this divine invention of man will not tell the full story, but a year's living with it brands it as indispensable.

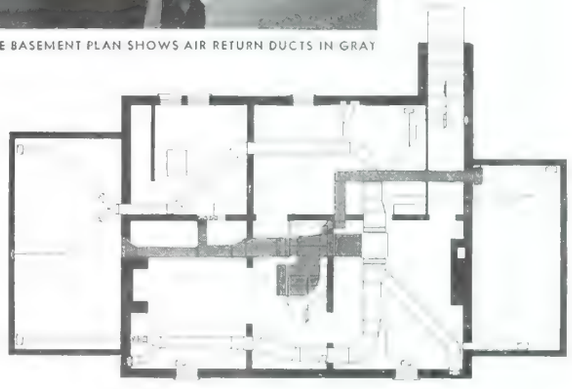
First we'll dwell upon the Winter operation. All my life I have been somewhat apprehensive of the approach of Winter because I must have cold feet and be uncomfortable throughout the whole season. A friend of mine once remarked, "I'm so tired of being cold," and this expresses my feelings exactly. Now for the first time in my life I was comfortable all Winter, during what proved to be one of the severest cold spells on record. Previously the temperature in our rooms between floor and ceiling had differed from 15° to 18° on cold days. This difference was reduced to 3° or 4°. We were no longer sending all the heat to the ceiling, and incidentally this reduced the cost of heating. I might add that the gust of cold air from the stairs and all other drafts were eliminated.

Did you know that the introduction of moisture into the atmosphere enables one to be comfortable in Winter at a lower and healthier temperature? Having had that experience I can vouch for it. Not only were we more comfortable, but we also found that this accorded additional economies. The furniture did not dry out, my oriental rugs seemed less brittle, and the piano functioned properly. Even my skin ceased to peel from Winter dryness as if from sunburn.

In talking once with our doctor I said I thought we certainly ought to be healthier now that we had air conditioning. He just smiled and replied that he had advocated something of the sort for years because bacteria glide about through the air on dust particles; therefore lack of dust means fewer bacteria. He was right. For the first time, our son attended school without absence during the entire year. (*Continued on page* 70)



THE UNIT, ABOVE. THE BASEMENT PLAN SHOWS AIR RETURN DUCTS IN GRAY



Fritillaria, problem child of the Lilies



FRITILLARIA IMPERIALIS



FRITILLARIA PUDICA



F. MELEAGRIS

Louise B. Wilder

Fritillaria, problem child of the Lily tribe: the genus of sixty-odd species that, in the plant world, as in that of humans, bad children are not [illegible] -does not act as we think it should, it is because of no venal streak in its character, but because we have failed to provide the environment proper to bring out the best that is in it.

Now, let us be frank and say at the outset that Fritillarias almost never act as we think they should, as we have been told they will. To write about them in a light-hearted, enthusiastic mood is to mislead a trusting gardening public. The members of this commonly sad-hued race are seemingly a law unto themselves, their behavior unpredictable. There is, nevertheless, something extraordinarily provocative about these strange, wary "Lilies". Once started in pursuit of them, we go on, and that in the face of frequent disappointment, a lack of exact knowledge concerning their needs, and usually no cooperation on the part of the Fritillarias.

Over the d. l. where Montaigne wrote are carved the words:

I do not understand;
I pause; I examine.

That is exactly where I stand with Fritillarias. I have had my golden moments with them but they have been few enough to [illegible]. One is certainly firm ground with Crown Imperials and the little Checkered Lily, but after that a strange, misted frontier begins. The timid had better turn back.

Fritillarias are native to the north temperate zone, so they may be assumed to be pretty generally hardy. They begin on the north side of the Atlantic in Europe, cross Asia and end on the Pacific side of North America. Less than half the known species are in cultivation and of the thirty or so that appear from time to time in catalogs, very few are grown save by a narrow group of obdurate gardeners with a yen for conquest. Two men in their day, Max Leichtlin and Henry Elwes, found out a good deal about Fritillarias, but the race as a whole still awaits a master, a skilled grower and a careful monographer.

Now, just what is the special charm about these flowers? For the most part they are [illegible] in tones of brown and mulberry, green and fawn, often mottled, streaked or checkered—toad-colored, someone has called them -but none that I have seen could be called dowdy. There is a curious elegance about them, a look of distinction; they may appear gloomy but it has to be admitted they do their gloom awfully well. Now and then one escapes the dour tradition and appears in flaming colors, now and then one appears in virginal white. The flowers are bell-shaped, usually of a square-shouldered or rectangular form. The buds of some are, both in coloring, in form and in pose, much like the head of a snake poised to strike. The foliage is often silvery or pale green, in lovely harmony with the flowers. And many of the kinds, if they do not intend to flower, send up a single leaf, but this is not invariably the case. There are something over a hundred species known.

With all Fritillarias early planting is of the first importance. If left long out of the ground they quickly deteriorate. The Asiatic species will stand a good deal of sun and these like a dash of lime in their soil. The North Americans do not care for lime but like humus and some grow in sun and others in shade. The bulbs of certain of the North Americans appear to be made up of grains of rice, which accounts for the trivial name of Riceroot. If doing well it is not desirable or necessary to replant Fritillarias frequently. Leave them alone and be thankful. If bulbs must be moved let it be done quickly, with as little exposure to the air as possible.

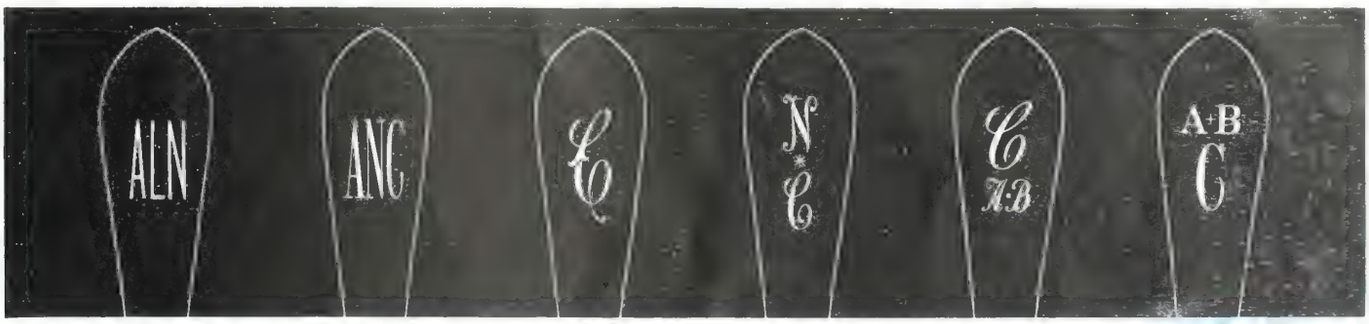
To begin with the alien species that grow here I will mention first the little Checkered Lily, *Fritillaria meleagris*. It is for gardeners concerned with this race the white hope. Given a damp situation in rich sandy soil with, in our climate, shade for a part of the day, it nearly always endures and increases, and it is a very charming thing. The stems arise to a height of about a foot; the narrow leaves, which appear along the upper portion, might be termed incidental. The bell-shaped flower is quaint and engaging. Two flowers usually hang from a stem. They are square-shouldered bells with garnet checkers on a pale ground. The Chequered Lily abounds in meadows in certain sections of England, particularly about Oxford. There is a pure white form with faint greenish checkerings, *meleagris alba*, that is very beautiful, and the Dutch have raised numerous named varieties in which (*Continued on page* 78)



RICH, ORNATE SCRIPT IS IN THE TRADITIONAL STYLE. ALL ENGRAVINGS AND SILVER FROM SPAULDING-GORHAM



THE STYLE OF LETTER AND MONOGRAM DEPENDS LARGELY UPON THE PATTERN OF THE SILVER



BRIDE'S THREE INITIALS | BRIDE'S TWO, AND GROOM'S | GROOM'S LAST | GROOM'S AND BRIDE'S LAST | GROOM'S LAST, BOTH FIRSTS | BOTH FIRSTS, GROOM'S LAST

The matter of style for silver monograms

ONE by one they fall—all the things that have long resisted the invigorating touch of style! Silver engraving, one of the most inflexible of the old die-hards, has been the latest to succumb to the demands of the moderns.

Hitherto we have demanded style in our hats—but not in our silver! In selecting a new hat that is to last but a season we have used much more discrimination as to line and proportion than in choosing for our silver the monogram that will face us daily for years to come.

We have demanded silver of fine design, yet for years we have meekly permitted many caricatures in the form of engraved monograms to deface these patterns. The letter M has gaily waved Mickey Mouse feet at us. More than one F or L has lain supine to conform to an oval shape, and the twirling curves of an S have suggested the coil of a cinnamon bun.

Now that the ensemble idea has forced us to a critical examination of each unit in the group, the combination of silver, china, crystal, linen and furnishings makes us turn a searching eye on that most important silver detail—monograms.

Table silver is selected before the wedding, and at this time the bride decides what initials she will use. For a three letter monogram she may use the initials of her maiden name, or those of her own first and last names with the groom's last initial added. Again, reviving a quaint custom, she may place above a large initial of the groom's family name smaller initials of her first and his first names, joined by a small plus sign.

If she prefers only two letters, she selects her last and the groom's last initials separated by a small engraved star to represent the joining of two families. When only one initial is used, it should be that of the groom's family name.

Names beginning with De, Mac, O', Van, and Von present difficulties that, when nicely solved, can result in the most interesting monograms.

If an elaborate silver pattern has been chosen, the amount of plain surface available determines whether three, two or only one letter can be used, and the character and period of the design should influence the type of letter selected. With a plain silver pattern, however, your fancy may have free rein, for by your choice of monogram you make your silver what you will—traditional or modern. If you prefer the traditional style, use the plain surface as a background for rich, ornate script or for tall and deeply cut Roman letters. (*Continued on page* 71)

Useful hints that August brings to those who really garden

Throughout [illegible] sulting from geographic peculiarities, late August is a good time for setting out broad-leaved as well as needle-[illegible] evergreens. At this season they have completed their above-ground growth for the year and are starting to make fresh roots. Thus they are in the best possible condition for establishing themselves in their new locations.

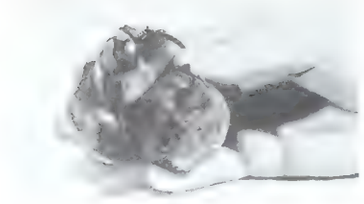
Do not think, though, that all you need to do is to plant evergreens this month and forget about them. On the contrary, Summer planting presupposes careful attention to plentiful and regular watering right up to the time the ground freezes. It is absolutely necessary that evergreens enter the Winter with an abundance of moisture in every branch, twig and leaf.

Oriental Poppies are fast coming into their own, now that the hybridizers have given them to us in such a wide range of pleasing colors. This is the time to set them out, too, for at this season their early foliage has died down and their regular autumn growth has not yet started. To all intents and purposes the plants are dor[illegible] and wholesome. Old [illegible] ones divided, with success.

Iris [illegible] bearded kinds—which have finished flowering—can be moved now. With them, the situation is like that with evergreens: topgrowth is completed, and new root growth is under way. Generally speaking, give the Bearded types an alkaline soil, and the Beardless ones either neutral or moderately acid conditions. Practically all Irises like plenty of sun. Varieties can be selected which will bloom successively from early Spring to Fall.

Many first-class garden flowers have the faculty of setting an abundance of seed which germinates readily. At first glance this would seem to be a wholly desirable characteristic, but in actual practice it may be a decided liability. When such plants are allowed to scatter their seeds at will they are likely to take pretty full possession of the whole garden. The remedy is to remove all seed heads before they ripen.

The problem of preventing undue drying out of plants in pots (apart from those used decoratively in the house) can be at least partially solved by keeping the pots plunged to their rims in damp peatmoss. This material is weed-free, sanitary and capable of retaining an amazing amount of water without becoming sour or otherwise objectionable. Altogether, it is an ideal plunging medium for either the summer greenhouse or cold-[illegible] never let it become thoroughly dry; once bone-dry, a bed of peatmoss is very hard to re-wet.



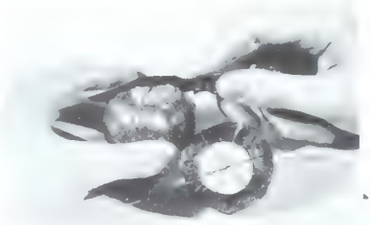
Multiplication of Hyacinth bulbs by natural processes is too slow for commercial purposes, so the growth of bulbils is stimulated by cutting the bulbs



One of the forms of cutting consists of removing the base of the Hyacinth bulb with an ordinary potato scooper. This makes a clean cut of required size



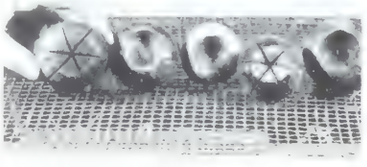
The scoop completed. This shallow, round depression is made just deep enough to expose the bases of the many scale leaves of which the bulb itself is composed



Instead of scooping, three cuts may be made across the base of the bulb, intersecting in the middle. These encourage new bulbil formation



After cutting, the openings in the bulbs are thoroughly dusted with powdered sulphur to prevent the growth of moulds on the fresh, exposed surfaces



When the bulbs have been dusted they are ranged on [illegible] open rack and kept exposed to the air in a warm place for about four months—June to Oct



Bulbil formation takes place most rapidly in the warm, moist atmosphere of a greenhouse. This photograph shows the development after three months



Bulbs and bulbils are planted in late October; bulbils may flower in four years. Photographs by courtesy of Montague Free and Brooklyn Botanic Garden



COOL DELIGHT—Campbell's Consommé. It jells itself.

Before opening place can in refrigerator for four hours

In summertime we like to call up a lady whom we have converted to Campbell's Soups and invite her to lunch in some French restaurant on the Avenue. We order, for both of us, consommé—en gelée—and of course it is delicious. (We like to buy a lady the finest consommé on the Avenue.) And invariably it calls to her mind *Campbell's* Consommé, and she is off. Something like this: *Do you know there isn't a thing I find so cooling on a hot day as a cup of that consommé! It does revive you. Something in the grand beef flavor that perks up one's appetite. When I have guests I've found it bodes well if the meal begins with Campbell's Consommé. It looks so pretty!—like quivering amber in the cups. And nothing could be as heavenly as spoonfuls of it, one after another, coolly melting on your tongue. . . . I've told our Tillie to have cans of Campbell's Consommé chilling in the refrigerator—always—from now till snow flies.*



Campbell's Consommé

1936



When You Pay For Fine SHERRY Be Sure To Get It

Say "DUFF GORDON"



How often have you been disappointed in the quality of Sherry the waiter brought you? And just think—generally, for the same price you could have had "Duff Gordon"! Remember this, next time you order Sherry by the glass or by the bottle. Specify "Duff Gordon" and you'll be sure of getting the most highly regarded Sherry since 1772. Duff Gordon's superb excellence comes from the largest reserves of the finest sherries in Spain.

FAMOUS DUFF GORDON SHERRIES FOR EVERY PURSE AND PALATE...

No. 28 . . . . . *Medium Sweet*
Club Dry . . . *A Dry Cocktail Sherry*
Amontillado . . . *Very Pale Dry*

BY VOLUME

SHAW ALEX S[illegible] ORP NEW YORK NATIONAL DISTILLERS

(CONTINUED FROM PAGE 53)

[illegible] it is not only effective [illegible] makes the pens with fresh green foliage. If a wire netting floor is not [illegible] it is by no means [illegible] datory), then the run should be laid with sand or fine gravel, and so well under-drained that water will seep off immediately. A slight slope away from [illegible] would be a further guard against dampness—a condition against which too many precautionary measures cannot be taken.

ARCHITECTURE

The architectural style of the pen (as well as the landscape design) are matters to be determined by its size, situation and surroundings, providing an interesting and entertaining problem for the architect or owner, and susceptible to any treatment desired as long as it conforms to the practical requirements. If the inside of the run is large enough it can contain shrubs or small trees to make an effective background for the birds and their brilliant plumage. (Any breeder can tell you what plants bear fruit and foliage the [illegible] and what plants are [illegible] particularly [illegible] The only structural problem from the point of view of appearance is the supporting and treatment of the wire netting. This of course should be arranged so that there is no expanse of netting which can sag or [illegible] and [illegible] pen. There is no end to [illegible] something to note.

What kind of fancy fowl to keep is a matter of space, expense, and your personal preference. Quail, grouse and partridge are fine for a wild effect, and are available in eight or ten lovely varieties, from the familiar bob white at about $7 a pair to the handsome Chukar partridge at from $25 up. (All prices mentioned are merely to give an approximate idea of the costs, and vary with season, year and locality.) There are thirty or more varieties of pheasants suitable for the novice's aviary, most of them bewilderingly beautiful, beginning with the Chinese Ringneck (at $5 a pair), running through the Silver, Golden, Lady Amherst and Reeves (four of the most popular varieties), that range in the order named from about $8 to $22 a pair, and climbing right up to the Argus and the Palawan Peacock pheasants that cost anywhere from $200 to $[illegible] a pair.

For something alert, intelligent and beautiful there is no better fowl than the bantam. There are bantam types in almost all the breeds of regular-sized poultry as well as independent varieties of true dwarfs, so that any attempt to list the many kinds in this limited space would only be confusing. Most of the breeders of game and fancy fowl keep Cochins (fluffy with feathered legs), Silkies (with feathers like silky down) and the trim, alert, attractive Rose-comb Bantam, which more or less represent the various types. It is said that bantam fanciers are the most rabid of all fanciers, and after having seen quite a few good examples of these amazing little fowl it is easy to see why this is so.

In a way you might compare the quail, grouse and partridge to the wild garden, the pheasants to the exotic gardens under glass (except that most pheasants are perfectly hardy), and the bantams to the rock garden. If you were to make this rough comparison all around you could call the regular types of plain and fancy poultry (chickens) the old-fashioned herbaceous garden. As I said at the beginning, a pair of Plymouth Rocks can be extremely decorative if given a proper setting, and if they weren't such a familiar fowl they might be considered in this connection. However, there are many of the less ordinary varieties, such as the Polish, Houdan, Faverolle, Crevecoeur, Silkies, Sultans and Guelders, which would make a very ornamental pen.

If you have a place for ducks and a taste for these amusing and fascinating fowl, you will find a wide variety available, from the tiny Grey Call midget ($10 to $20 a pair) to the Australian Shelduck (at $400). One breeder lists seventy varieties. Geese are more impressive, less amusing and more difficult to manage; but if you have the room and the time to give to them and a taste for dignity and grandeur in fowl, they will satisfy your desires. And if you think that a goose is just a goose you will only have to see some of the Spurwings, Barheads, Orinocos and Emperors to get a different impression, and price a pair of Sandwich Island geese (at $1650) to find that they are far from the least expensive of [illegible] You can get a pair of Mute White swans for about $45, a pair of Blacks for $125, a pair of Whoopers for $175, and a pair of Trumpeters for $750. But for these extravagantly graceful and magnificent birds you must have at least a small sheet of water to give them the setting they not only deserve but require.

PEAFOWL

Peafowl can be kept in a pen, but they also deserve an appropriate background for their stateliness and the incredible splendor of the male's plumage. They were once quite popular, and almost every fine lawn had its peacock; but for some reason they are now seldom seen, though they are by no means difficult to keep. Perhaps it was their unpleasant voices, but that is only an occasional call, and you soon get used to it. A pair of full grown Indian Blues would cost about $50, a pair of Whites from $100 up, and a pair of full plumaged Green Java peafowl $150. The latter, according to Davenport, is "the most beautiful of all known birds, possessing in its magnificent plumage every color of the rainbow, every tint and tone in the prismatic scale. Its neck feathers, less rich in hue than the blue of its rival, have a particularly beautiful effect, as if made of metal; and the almost equal beauty of the hen places her far above the dowdy mate of the common peacock. They are much larger than other species, breed readily in any climate, and are a handsome ornament to any country home. Most important, perhaps, is the fact that they do not utter that shrill, ear-splitting scream which makes the common peacock a rather unpopular bird." One breeder has this footnote under pea-

(Continued on page 67)

FANCY FOWL

(CONTINUED FROM PAGE 66)

in his catalog. "Full plumaged
ks shipped in special long tail
tails wrapped, and arrive in per-
ondition."

e care and feeding of all the hardy
mentioned in this article are ex-
y simple, once the birds are prop-
uartered. For most of them an
atic feeder, which holds a week's
of grain, answers the food prob-
rfectly. Certain birds should have
r rations of greens, but these
can get for themselves if the
plants are grown in their pens.
f an automatic drinking fountain
alled, there is practically nothing
but enjoy the birds. However,
fowl require special attention,
is a good plan to get full in-
ons from the breeder from whom
tend to buy.

best advice I can give is to
ne farms of several good breeders
you make up your mind what to
se. Pay several visits if possible,
er as many different species and
varieties as you can, read up on them (a practical treatise on raising is apt to be better for this purpose than a natural history), consider the place you want to put them, and how you want the pen to look as a part of the decorative scheme of the garden or grounds. Then, when after due deliberation, you have made up your mind what kind of birds you want to keep, get the breeder's suggestions about a proper pen, combine them with your architect's ideas, and finally start with a very few birds, preferably a pair. And if you want to keep this a simple, easy pleasure, *don't embark on the business of breeding.*

EDITOR'S NOTE: The Cornish Rooster shown at the beginning of this article was designed by Lawrence Tenney Stevens for the Arden Studios. It is 21½ inches high and 11 inches from wing to wing. In cast stone or terra cotta they cost $150 a pair. In bronze they are $300 each or $500 a pair.

GOOD OLD NEW ENGLAND FOOD

(CONTINUED FROM PAGE 11)

ISH BALLS FOR SIX. Soak ¾
of dried codfish in cold water
hours. Pour off the water. Peel
uarter 4 medium sized potatoes.
hese to the fish, cover with fresh
ater, bring to a boil and cook
he potatoes are quite done. Drain
nd mash at once with a wire
Beat 1 egg with ¼ cup of
nd add it to the fish and beat
light and smooth. Heat the fat
eep kettle to 375° F., and with
on and a fork form small balls
mixture and drop them into the
ot more than 6 should be in the
t the same time. Cook until
, then fish them out and drain
on soft paper in a pan in the
o keep warm while the rest are
made.

ON BROWN BREAD FOR SIX. Sift
er 1 cup of white cornmeal, 1
rye flour and 1 cup of graham
1 teaspoon of soda, 1 teaspoon
. Mix together 1 cup of molasses
1½ cups of sour milk. Add the
ingredients and mix until
. Pour into well buttered molds,
them not more than ⅔ full. Put
covers securely, stand the molds
rack in an iron kettle and pour
ater around them to about half
height. Cover the kettle and let
ter come to a boil. Cook for four
adding more water if necessary.
y minutes before they are done
e the covers from the molds and
m dry out a bit.

LED SCROD FOR SIX. Buy 2 young
ods and have them split and the
bones removed. Wipe with a
cloth and rub well over with soft
. Salt and pepper lightly and
between a buttered steak broiler
ilitate turning. Place broiler un-
aze open side up and cook until
sh lose their transparency; then
nd cook until the skin is brown
lightly crisp. Garnish with lemon
quarters and parsley. Serve melt-
rified butter with this.

FISH CHOWDER FOR SIX. Ask the fish man to clean a nice fresh cod or haddock weighing about 4 pounds. Have him skin it and remove the fillets and cut them in 2-inch slices. Be sure that he gives you the head, tail, bones and skin. Put these in an enamel pan and pour over them 3 cups of cold water. Bring slowly to a simmer and simmer gently half an hour. In the meantime peel and dice fine 3 white potatoes. Now put ¼ pound of salt pork cut in tiny little squares in the bottom of a large enamel pan and cook very slowly to draw out the fat. When it begins to color add 3 onions sliced very thin and cook without browning until tender. When the fish stock is ready, sprinkle the onions with 2 scant tablespoons of flour and stir well and add gradually the hot strained fish stock. Then add the fish and potatoes in alternate layers, salt and pepper lightly, simmer very slowly for half an hour. When cooked and ready to serve add 1 quart of very rich hot milk in which you have melted a big lump of butter. Do not boil once the milk has been added. Serve at once in a big soup tureen accompanied by crisply toasted pilot crackers.

CLAM CHOWDER FOR SIX. Clam chowder is made the same way, substituting 1 quart of hard shelled clams (solid) for the fish. 1 cup of cold water is poured over them, the clams are fished out with a spoon with holes in it, the remaining liquor is strained through two thicknesses of cheese-cloth, the clams are cut into small pieces and scalded in the liquor. Strain and keep them warm. In the meantime cook the pork and onions as per recipe above, add the flour and the clam broth. When it boils, add the potatoes, and cook until they are tender, adding a little more hot water if necessary. When ready to serve, add the clams, a large lump of butter, salt and freshly ground pepper and let this simmer a minute or two; then add 1 quart of very rich

(Continued on page 68)

At Last!

AN AUTOMATIC STOKER THAT'S PROPERLY ENGINEERED!



STOKOL

FOR CONTROLLED HOME HEAT

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It's great to have an equipment that automatically feeds, fires and controls your furnace, creates proper combustion, eliminates smoke, waste, labor drudgery, dust and saves fuel.

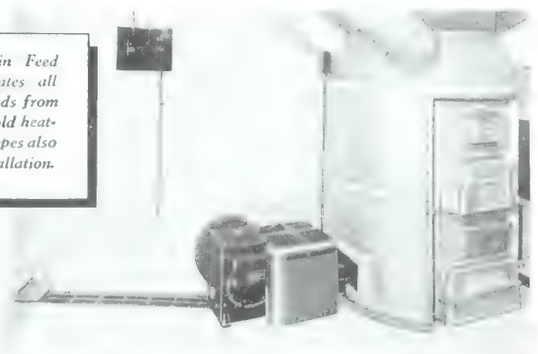
Stokol does these things—does them better and more efficiently than they have ever been done before—because Stokol turned to new principles of design and embodies a half-dozen exclusive advantages of the greatest value.

By all means let a Stokol dealer explain to you what Stokol will do for you—and what no other stoker *can* do for you.

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*SCHWITZER-CUMMINS COMPANY, INDIANAPOLIS, INDIANA

The new Stokol Bin Feed (illustrated) eliminates all handling of coal. Feeds from any angle in new or old heating plants. Hopper types also available for any installation.



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Write for literature to **LOCAL TRAVEL AGENT** *or our nearest office.*—

ITALIAN LINE

(Continued from page 67)

lated sugar mixed with ½ cup of grated maple sugar, in which you have mixed a pinch of salt, 1 teaspoon of cinnamon, ⅛ teaspoon of nutmeg and 1 teaspoon of grated lemon rind. Now add 1¼ cup of chopped fresh pork. Now prepare the following pastry:

Sift 2½ cups of pastry flour with 1 teaspoon of salt and ½ teaspoon of baking powder. Work into this with the finger tips ½ cup of lard and ½ cup of butter. Moisten it with about ½ cup of ice water until it will hold together, using a fork to toss it together. Roll out a little more than half of it on a lightly floured board and line a deep custard pie dish with it. Trim and moisten the edges with beaten egg. Pile the apples in the center, pour ¼ cup of cream over all, cover with the rest of the pastry rolled thin, press the edges well together and crimp the edges prettily. Cut a few dashes in the top, brush the top with egg and bake in a moderately hot oven twenty-five minutes. Then reduce the heat and bake ten or fifteen minutes longer.

3 tablespoons of olive oil, the juice of 1 lemon, 1 teaspoon of salt and a little pepper for half an hour. Prepare some rolled and sifted cracker crumbs. Beat 1 egg with a little milk. Roll each scallop in crumbs, then dip it into the egg and back into the crumbs. Heat crisco or lard in a deep iron pan fitted with a wire basket. When the fat is about 350° F., or just below the smoking point, put a few of the scallops in the basket so that they don't touch each other, put the basket into the fat and cook the scallops until a light golden brown, about two minutes. Remove and place on soft paper in a pan in the oven to drain and keep warm while you fry the rest. Serve with these Tartar sauce made in the following manner

To 1 cup of mayonnaise add 1 teaspoon of finely chopped shallots, 1 teaspoon of well chopped parsley, ½ teaspoon of chopped onion, 2 teaspoons of chopped capers and 2 teaspoons of chopped pickle.

OYSTER PIE FOR SIX. Put 1½ pints of oysters and their liquor in a deep baking dish, sprinkle with 1 teaspoon of onion juice, salt and freshly ground pepper, 1 teaspoon of grated lemon rind, a dash of mace, a light sprinkle of flour, and if procurable a few thin slivers of fat from veal kidneys, and dot well with butter. Paint the edges of the dish with beaten egg, and put a narrow strip of pie crust around the edge of dish. Use same recipe as for apple pork pie, for the paste. Paint the strip with egg and cover with the rest of the paste. Secure the edges by pressing them together and crimp prettily. Cut a few slits in the pie and brush the surface with egg. Bake in hot oven for ten minutes, then reduce the heat and cook half an hour longer.

CLAM BAKE FOR TEN. A clam bake just can't be hustled together in a few minutes. It takes at least a day to prepare it, a couple of hours to eat it and ages to get over it. The clams are dug the day before, it not being considered sporting to buy them. When collected they are put into a large wire basket and are well washed in salt water. They are then allowed to remain overnight in water where the tide will flow gently over them. For ten clam bake enthusiasts ½ bushel of clams are none too many. A large pile of smooth stones must be collected, about the size of bricks. Heaps of drift chips and wood are gathered on the beach the day before and spread out to dry. You will need besides this a huge pile of heavier wood, a heavy canvas tarpaulin, a big wooden barrel, a pitch fork and a shovel, a wheelbarrow full of salt hay from salt meadows—and don't let an old sea captain hear you call it seaweed: it's rockweed.

At seven the next morning the different members of the party assemble on the beach, each one bringing his contribution to the bake. 10 ears of corn partially husked, 10 small live lobsters, a few onions, 1 lemon, 10 baking potatoes, the afore-mentioned clams, 1 pound or more of butter, dry mustard, salt and pepper, matches, catsup, Worcestershire sauce, a hammer, nut crackers, a bread board to open the lobsters on, a good sharp heavy knife, a big coffee pot, sugar, coffee, cups, paper napkins galore, and fresh water. If you are frightfully greedy a handsome bluefish stuffed with bread dressing and carefully wrapped in cheesecloth may be added to the collection.

Now the fun begins. Make a bed of stones on the beach. On top of this put some strips of paper, a few chips, some little blocks, more chips and a few heavier pieces of wood. In other words, build a grand fire and when it is blazing merrily throw in two or three buckets of stones—which will probably put out the fire, but never mind. Build it up again, add more stones and more wood, keeping it wigwam shaped. With luck, at the end of an hour or so the stones should be good and hot. In the meantime somebody digs a deep hole in the sand, a barrel is sunk into it within 3 inches of the top. Now pour about ½ inch of sea water into the barrel, and with the shovel and fork throw plenty of red hot stones into the barrel and cover at once with a layer of rockweed, then pour in the clams and put on some more hot stones. More rockweed, then the bluefish and the lobsters, more stones, the potatoes, the corn and so forth. Work quicker than lightning, top off with stones and seaweed, cover the whole with the tarpaulin and bury the whole with sand. In two hours the bake should be reasonably cooked. In the meantime make plenty of black coffee on the remains of the fire, and prepare the butter sauce which is eaten on everything. Mix 2 teaspoons of dry mustard with a little cold water until smooth, melt 1 pound of butter slowly and add it to the mustard. Beat until creamy, then add 2 tablespoons of grated onion, 2 tablespoons of catsup, 2 tablespoons of Worcestershire, and a few drops of lemon juice. Be prepared to eat a lot (of sand) and have a grand time.

BUILDING IN BERMUDA

(CONTINUED FROM PAGE 44)

hat the Bermuda stone roof is a affair and the Bermuda "tray" is something that an American ter would attempt only with and mutterings of dire things e. And so it is probably as well he carpenters have their way and your house snug and tight like r-master. My own experience me to believe that while the Ber- mason is second to none in abil- e carpentry work is apt to have e-made look not exactly out of g with Bermuda; but still you t to expect perfection.

rs are often pitch pine boards ood plugs over the nails and wide like the deck of a ship. They e mahogany without undue ex- ance, or teak. Bermuda cedar is rse the grand wood to use, but xpensive and has to be worked d, so have a care how lavishly e it.

roof is a bit of Bermuda itself joy forever. The lowest form r on a building operation is the of immense blocks of stone into ates 12" x 18" x 1" thick. The ation of roof slate goes on for le of weeks right at the job. finished, the slates are put on of like shingles with the under exposed. The slates are porous ould leak like a sieve if left as Concrete mortar is "rendered" he entire roof surface and it in whitewashed.

cost of building in Bermuda, if on a cubage basis, is almost what it would be in Westches- . Y.—or, in Bermuda language, one and six per cubic foot.

workmen vary in shade from to ebony except the Portuguese, e reddish-brown. They look like of pirates and your heart sinks you think of the house of your entrusted to their tender mer- Almost immediately you discover ey are the most courteous group ple you have ever met (and this sy is true of their relations with one another as well as with you). They differ from American negroes in that they never sing at their work but aside from this minor blemish they are, in character and manner, the very flower of the Church of England.

Although Bermuda architecture is 99% functional it is not a product of the machine but very much hand work, and the human element is twice as important as elsewhere. I would rank the craftsmanship as follows:

Masons—Excellent.

Plumbers—Surprisingly good.

Electricians—Good to fair—(they are mostly Canadians).

Carpenters—Practically all hand work—marvelously good to poor. They should be watched.

The Portuguese are the laborers on building projects except in landscaping—then they are in their element.

Bermuda has some quaint building customs such as the laying of the corner stone. The glass bottle to be put in the foundation stone contains a Bible, a daily newspaper, a sheepskin (on which is written the name of the owners as well as the names of every conceivable person who had a hand in the building proper) and a sixpence. All hands stand around and drink the owner's health in port wine and it is a great time for speeches. Sometimes the roof is also "wet down"—a pleasant enough custom, but not as essential as the corner stone laying.

The architect? Bermuda has a few excellent architects. If you retain an American architect be sure he is a good one, and even so it might be a good idea to have an associate native architect to help over the Bermuda idiom in building, which adds so much to the charm of the finished house.

As to contractors. There are all sorts and conditions, from a regular company that is competent to erect a Castle Harbour Hotel or the most palatial Tucker's Town "Cottage" down to the lowly contractor; full of folk ways in building like "Welcoming arm stairs" or "kidney high fireplaces."

VENEERS

(CONTINUED FROM PAGE 48)

on which the sap carried where sed. But nowadays the dye is under great pressure into the of the cut log, with quicker and even results.

posing our neighbor, Mrs. Ruth- wishes to buy a modern bed- set. Curiously enough she never of asking whether that lovely ood is solid nor does she ques- s strength and durability. When, er, Mrs. Rutherford buys a copy Sheraton end table, she hesitates purchasing the one she likes the beautifully matched crotch any top, for she has learned is "only veneered". The modern ed pieces she takes for granted, the Georgian copy seems a pre- a makeshift, to her, although by the same manufacturer.

a matter of fact any top or panel as a symmetrical design in the is made out of two or more ed sheets of veneer. In order to symmetry, consecutive thin must be cut from the same log and laid out as you do two slices of bread to spread them for a sandwich, then perhaps two more, end to end, are added, adjoining these. Chest drawer panels often have the same general design in the grain of every drawer. It can be seen that each piece must be thin so that there can be cut the required number from that small section of log where the grain has similar lines. Solid drawer fronts may be beautiful too but there cannot be the symmetry in each panel or the same flow of line in every drawer. Round or octagon table tops are often veneered with six, eight or more pie shaped sections. As each human is different from the next, so is every tree, thus the variety of veneer is endless. Though the construction may be identical in a thousand commercially made secretaries, yet because of the difference in the grain of the veneer, each one is individual.

Most important in the modern use of veneer, however, is the added

(Continued on page 70)

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Dept. [illegible] Chicago, Ill.

VENEERS

(CONTINUED FROM PAGE 69)

[illegible] and the prevention of warping [illegible]. The most decorative surface is not the only thin layer of [illegible] that new drop-leaf table of yours. The outer surface is one of probably five or more layers or plies, as they are called, the grain in each ply running at right angles to the adjoining ply. As wood is much stronger the long way of the fiber, putting [illegible] across the grain of the preceding layer helps to equalize the strength, so that if there were enough plies the board would be just as strong [illegible] as the other. You can see how this construction prevents splitting and makes a much stronger table top than a piece of "solid" wood.

Ply construction also prevents your table top from warping. Wood shrinks when drying much more across the [illegible] with it. It is the uneven shrinkage that makes a board warp. When several layers are pressed and glued tightly together there can be practically no shrinkage in any of the layers and therefore no distortion. Modern methods of pressing and glu[illegible] so [illegible] that veneer does not peel off as it did formerly. New and better glues are constantly being discovered and employed. For example, casein glue, costing little more than the non-waterproof vegetable and animal glues, is infinitely more effective. Still more efficient is a phenol resin compound, allied to bakelite, that can be impregnated into the very pores of the wood so that the various layers become actually one "solid" piece. Resin glue prevents what is known as checking, a condition found most often in crotch or butt mahogany. Checking is caused by moisture which opens slight cracks and gaps between the fibers of the wood. Even a ply construction does not altogether prevent checking, as all the irregular swerving lines in the top surface cannot be compensated for by the direction of the grain in the underlying layers of veneer. In antiques, checking is often considered to enhance the mellowness of the piece, but when our friend, Mrs. Rutherford, buys a new secretary she naturally wants one without any cracks in the surface. Resin glue so permeates the plies that checking is almost impossible.

Veneers have come into their own in aeroplane construction, because of their combination of strength and lightness, and all pianos, (even Steinways), are veneered. There are on the market today veneers sliced so thin that they must be glued to muslin, and are sold in rolls like paper for use on your walls. You can have your Colonial living room "done" in knotty pine, your English tap room in Oak, or your Louis Seize boudoir in "boiserie", as simply as repapering.

It can easily be seen that veneered pieces are not of cheap construction. In fact, for the same general quality of material and workmanship, the cost is forty to fifty percent more than "solid" construction and requires much skill and accuracy, as well as a certain amount of real artistic craftsmanship in selecting and matching the grains.

LOIS B. WILSON.

A HOUSEWIFE LOOKS AT AIR CONDITIONING

(CONTINUED FROM PAGE 61)

[illegible] you ever come into a lovely [illegible] cold. Wasn't it lovely where the air was delightfully warm and snug but at the same time close and malodorous? The reason is obvious: an open window would chill the house. I could guarantee that the most fastidious person might enter our home and find not the slightest trace of stuffiness or odor to offend, even though one of the male members incessantly smoked a pipe of the vilest and most an[illegible] variety.

In matters of cleanliness I am quite fussy. However, after the installation of our air conditioning unit we found it necessary to dust only every other day, and house cleaning time brought no arduous scrubbing of walls.

After our first air conditioned Winter came those two or three days we call Spring, those few hours when one is comfortable indoors and out. This period was so short-lived that I had not time enough to make up my mind whether to shut off the air conditioning or to keep it on and circulate fresh air. However, after a forenoon of open windows permitting dusty breezes to upset my room, I closed the windows, marched to the basement and pressed the button for ventilation.

Finally Old Sol heated and moistened the air, shut off the cool breeze and the good old Summer time was upon us. Nothing would do but that I should have a few friends in for bridge to display my new-found joy. My guests arrived in due time, enervated and complaining of the heat, but no one remarked on the coolness of my house. I was heartbroken. Nevertheless, I set my teeth and grimly determined that my guests should profit by the benefits of air conditioning come what might. Hence, the bridge table was set up in the living room. After a few hands had been played some one suggested that we move to the terrace off the sun porch. I despaired; our cooling system was a failure. We moved. We played one hand, I meanwhile feeling quite warm with what I believed to be anger, disappointment or embarrassment. At the end of the second hand I noted happily that my guests too were uncomfortable. A faint suggestion was made that we return to the living room and it was pounced on by all, but with a dread of mustering the necessary energy to move. After our return I hastened to see the difference in temperature inside and out. The thermometer read 80° F. inside and 81° F. outside, but the humidity in the house had been reduced by the busy little apparatus in the basement, while outside it was permitted to run riot.

Here was food for thought. As I pondered the incident, it suddenly became clear that my guests had good reason for failing to recognize immediately their relief from the oppressive conditions out of doors. It so happened that we had all been in the habit of patronizing a certain theater in town wherein the air was cooled, and the

(Continued on page 71)

HOUSEWIFE LOOKS AT AIR CONDITIONING

(CONTINUED FROM PAGE 70)

ry of the sudden chill we had ex-
ıced upon entering had not van-
In this particular theater the air
merely cooled, not conditioned.
fore on humid days the tempera-
ıad to be lowered noticeably to
relief. This was not true in our
because of the fact that the
lity was reduced and therefore a
temperature could be maintain-
thout loss of comfort.

v for the first time in history we
n easy job in the house in Sum-
No more pulling and jerking
doors and drawers. No more
ng sandy silt brought in by hot
. The piano, my prize possession,
d perfectly and the thin blue
hich usually appeared on its pol-
surface was absent. In short, we
normally in spite of the forces
ure which had previously ruled
ıt.

s new life was a particular joy to
cause I am one of the vast mul-
afflicted with hay-fever. While
house I found I was entirely
rom my usual sneezes and dis-
rt. And after spending the night
air conditioned atmosphere I
omplete immunity for three to
ours outside. It was remarkable,
ow much better we were able to
the heat out of doors after a
ight's rest in a cool room.

ng a "fresh-air fiend" I always
sleeping with the windows wide
even in mid-Winter. We found
orkable with air conditioning in
ısons provided that the door to
droom is closed. We did a good
f experimenting along this line,
ıally it was I, the main objector,
uled that the windows be kept

The advantages were three-
first, dust was eliminated, next,
ermostat controlled the tempera-
ture so that it was ideal for sleeping, and finally the room was at the proper temperature for dressing on the following morning.

The attic ventilator deserves a word of mention here for it has other advantages when used without air conditioning. In our case it was unnecessary to use it in this way, but we could not resist experimenting. It is an established fact that from sundown to sunrise in Summer, the outdoor temperature is several degrees cooler than that in our homes. During this time the fan can be operated with a number of windows open throughout the house. The fresh air is drawn in and the air in the house thus expelled, thereby cooling the house quickly, effectively and efficiently.

After making all these glorious discoveries, our life in Olympus was suddenly cut short. My husband was transferred permanently to another city. There was nothing left to do but sell our house and move. I might add that the offer on the market was snatched up so promptly that it fairly made our heads swim.

I unpacked in our new home in the height of the hay-fever season, and with the utmost difficulty. The back door had to be opened by a carpenter, the piano has never been right since we moved, and there have been other annoyances in our descent from the sublime too numerous to mention. We have just passed a Winter during which the whole family enjoyed the first colds in two years. We are therefore going to build again because we find that, having once lived with air conditioning, no human can exist happily without it. And when we do build we'll first buy an air conditioning system, set it up in the middle of a lot and build our house around it.

SILVER MONOGRAMS

(CONTINUED FROM PAGE 63)

ou desire the modern note, use
lain letters to emphasize further
ect simplicity of the silver shape.
letters may be block capitals or
case, or again, Roman capitals.
ilver, as in so many other things
style results from a happy blend-
well-chosen designs from both
st and the present.

pt, borrowed from the past, is
a definite return to favor. These
ıl letters have great variety and
e vertical, slanting or embellish-
h rich leaf forms. When initials
ımusing three-letter words such
T and BED, script is a life-
as its entwined letters disguise
elling.

newest initial adapted from
oman is a tall, stream-lined letter
ıs perfectly with Classic, Regency
dern furnishings, suiting a sur-
number of silver patterns.
ornament, such as a star or
l laurel sprays, may be added
ingle letter of this new Roman
et.

arting further from the true
ı are new block letters with
lines and better proportions
hose of the old engraver's style.
nger are the rounded parts of a letter B chopped off diagonally, giving it the appearance of having been soundly spanked.

For those who consider lower case letters an interesting and extremely modern expression, admonitions are in order—first, be sure that the initials do not spell a word; second, make certain that the parts above and below the line balance each other. And last but not least, select skilled designers and engravers to plan and execute the monogram.

There has long been a fetish that style must touch but lightly all articles of intrinsic worth, as, for example, our table silver. Consequently these finer things have often suffered from bad, grotesque and mediocre designs unworthy of style sponsorship. "Pseudo-oriental," "Bent Twig" and "Macaroni Elbow" inspirations have all found their way into these silver engravings of the past.

Script, Roman or block letters of good proportions have fundamentally sound form; therefore the application of today's style influence to these letters used for engraved monograms will not unhappily date your silver but will perpetually add to its charm.

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Consider The Cost of Doing Without It

In fact, the cost of Herman Nelson equipment is so reasonable, you may be paying for air conditioning right now without enjoying its many advantages. If you consider the time and money spent on an antiquated heating system, and never ending cleaning bills, you know there is something more than comfort to be credited to air conditioning. You know, too, that the same dry unconditioned air that causes furniture to check and fall apart is also injurious and costly to the family health.

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DECORATOR'S SCRAP BOOK





MARTIN

ON THIS page you will see three bright decorating ideas for baths. Above, Bathroom in the Connecticut home of William A. Cowle has a green Carrara glass wainscot with green and beige paper above. Crystal and chromium shelves hold bottles. Isabel Peirce decorator

ABOVE Bath-dressing room in the Long Island residence of F. Trubee Davison goes in for pisca-tory motifs in a decorative way. Curtains are of fish net caught up with colorful shells brought from tropical seas. The blue of the walls is also derived from the sea. Decorations by Taylor & Low

PHOTOS BY GOODMAN

PHOTOS BY GOODMAN designed this very practical dressing room for a man containing every type and size of closet as well as drawers and sliding shelves. Woodwork is Zebra wood and brown leather with hardware made of chromium and green Catalin. Carpet is brown



DECORATOR'S SCRAPBOOK



IN THIS one-room livable apartment created by Modernfold in conjunction with the Consolidated Edison Co., space is imbued to the last inch. Above the built-in fireplace is an illuminated aquarium, while the cabinet on its right contains an electric sewing machine. At the left of this fireplace a compact desk and typewriter are cleverly hidden. End cabinets of this work unit hold vacuum cleaner and other appliances

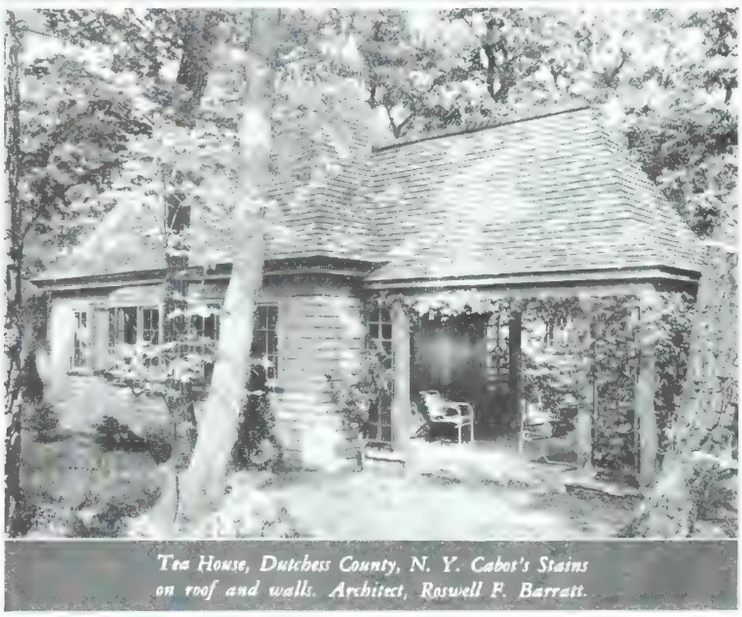




BOVE is the dining
it", appearing as an
ractive modern side-
ard when not in use
side the neat cabinets
benches for four, a
le which lets out
m the center, plus
ctrical outlets and ap-
ances for table cook-
. Silver, of course,
l china are kept in
extra drawer space
sliding door between
two Japanese prints
reals more shelving
ace and to con-
ct with the kitchen

BEHOLD the complete change. The young couple at breakfast are demonstrating how to prepare and eat breakfast in virtually no space at all. The panel is open, and the table in use with all necessary appendages. Aside from the counter shown, a fine sleeping section completes the apartment





Tea House, Dutchess County, N. Y. Cabot's Stains on roof and walls. Architect, Roswell F. Barratt.

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"My only regret"

...but read his letter so you won't have the same regret



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Seymour, Conn.

OLD ENGLISH

(CONTINUED FROM PAGE 55)



THESE "bouquets" of tools and flowers, similar in general composition but with slight individual differences, are used as decoration on the top of the wrought-iron gate

facing the lake it still boasts its old ivy-covered ruin. Actually, it is not old, exists now only in part, the roof and sides having crumbled in a few years ago, leaving the ruins to be covered quite advantageously with thick masses of ivy. In the old print a row of trees is shown leading from the summer house to the gravel drive. Edmund Waller, the poet, who lived at Hall Barn until his death in 1687, had all but one of these trees cut down when they reached a proportion which completely spoiled the view from the house. The single tree which Waller left standing still lives, an immense, healthy and gloriously beautiful old Beech.

The box hedge as seen in the print is just started, while it stands today well over fifteen feet high, incredibly thick and mellow with age,—easily one of the finest Box hedges in England.

Turning to the other print, we see again a number of trees which have since died and been cut away, but the growth of forest beyond the lake is in full evidence. A statue at the entrance to an avenue through the Beech grove

(*Continued on page 76*)



ON the base of the obelisk, beyond the gate in the upper photograph, are two finely detailed sculptures employing the theme of plants and implements which are used to grow them



A CHARACTERISTIC of Le Notre's work was the varied repetition of a certain theme, as exemplified in the obelisk sculptures. They both echo the implements motif of the gate ornamentation

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OLD ENGLISH

(CONTINUED FROM PAGE 78)

to this mid-mood as does the ... "Temple of Love" which ... the same value.

One of Le Nôtre's most widely ... the rich variety in the garden—diversity not only in the general design, but in each separate piece as well. He fought against the repetition of any one design, for, as one ... on Le Nôtre says, "It would ... to find the same thing ... on both sides ... and when a man has ... there is nothing to invite his curiosity to see the other, which makes a garden so repeated justly reckoned as no more than half a design."

Thus we have the novel, basic idea of garden implements carried through to a degree which gives full evidence of the inexhaustible invention of the great designer. Indeed, one might call the arrangement in its entirety a veritable theme and variations in garden design. The handsome wrought-iron gate announces the idea in three gracefully symmetric "bouquets" of tools and flowers. We are pleasantly conscious at once of subtle variations in each of these "bouquets", and we are immediately led on to a closer inspection. Open the gate and approach the great stone obelisk beyond. Here again, sculptured in fine detail on two sides of the square stone base, we recognize the same fundamental motif presented afresh. The grapes, the exquisitely carved leaves, and the fanciful ribbons which bind the tools together, —all produce the charming effect of a garland which recalls the "bouquets" on the gate we have just left.

Both sides of the obelisk, it will be noticed, display an entirely different array of tools, and it is an interesting fact that these same implements, which are said to represent those used in making the original 17th Century garden, compare almost exactly in both shape and use with our own familiar ... tools. —ALMA MAHEMAN

A PLANT HUNTER'S PROFESSION

(CONTINUED FROM PAGE 57)

... the collector ... the wasteful glut ... the season.

There is no withstanding the force, the speed, the moods of Nature. Those three precious winter months which are a nightmare of "catching up" and in which seemingly ... to be accomplished ... just to live, ... days follow the winter rains, buds swell, flowers bloom, seeds set and ripen. The ... is on and the scramble to keep up with this masterful wench continues until snow falls ... the ... and ... come to ... rest.

In ... case ... the adage about "a right time for everything" more true. A plant must be studied and photographed when in bloom; it can be moved only at certain seasons; the seed can be taken not yesterday (when it wasn't ripe) nor tomorrow (when it will be gone), but today. During all of those nine months, somewhere in the State seeds are ripening and seed-pods popping. Indeed that goes on all the year round, and the time between April and September becomes ... Wherever you go you have the uneasy feeling that it is somewhere else you should be; whatever you do, you should be doing something else. If you are in the desert after seed of *Corcopsis douglasii* or photographs of *Astragalus coccineus* ... is always the ... feeling that a thousand miles away *Viola beckwithii* is ready to be photographed and the seed of Erythronium species is falling.

The two stock comments which I hear are "What—alone?" quickly followed by "Aren't you afraid?" Obviously the first needs no reply. The answer to the second is "Of what?"—which seems to quiet them. I must admit that there have been times when a companion would be convenient and I am constantly wanting to turn to someone and say "Just *look!*" Saying it to a horse, a car or a burro isn't the same thing, though it helps. There was the time, for instance, when my car ... over the precipice and into the river below and I waited three hours before the first passerby (an Indian) turned up. Some day I am going to build a monument to those rough and kind-hearted folk of the lonely trails and roads who have lent me a hand ... to the cook at a road camp who supplied provender when my larder had been emptied by a bear; to the fishermen who told me of better trails; to the hunter who *didn't* shoot me for a deer; to the many who have helpfully explored the mysterious workings of my car and pulled me over mountain crests; to the kindliness of friendly shepherds.

If a plant stalker wishes to take a companion, let me suggest that that person be equally enthusiastic about the matter in hand. If such is unobtainable, beware of the "When are we going?" type. And for safety's sake let him or her be well supplied with materials for writing or reading or knitting or some form of absorbing occupation. I know one lady who had knitted a garment of most ambitious elaborateness, while her companion talked, thought and lived for plant hunting alone.

However, if I had had a companion on a recent trip, the police department of one country village might not have felt it necessary to send out a rescue party to find a woman who had been reported to be alone (of all things!) and therefore lost in the mountains. It was very difficult to convince those valiant deliverers that I was not lost but having the time of my life.

The collector's equipment is usually pretty much the same. If, like the caddis worm, you carry everything on your back, the dunnage must be very limited unless you are an amazon. Progress under these conditions is extremely slow. With burro or horse, trips are made much easier, and with a car there is always shelter in time of storm. (I have had all seats except a single driver's seat removed, which allows me floor space to stretch out in.) But with a car you are restricted to roads

(Continued on page 77)

A PLANT HUNTER'S PROFESSION

(CONTINUED FROM PAGE 76)



AN AMAZING variety of low-growing, often show annuals dwell among the Cacti and scrub of this American desert region. Many are suitable for garden uses.

el. Roads are no place for the col-
r who is heading for Nature's
le and obscure reservoirs.
otebook, flower press, sleeping bag,
spud, camera, seed bags, food,
een, matches, fire permits—essen-
all. You should always carry some
newspapers; again and again these
proved themselves the collector's
friend, for you can do everything
them except eat them. Food need
be bulky. A handful of squashed
ns on the desert or in the moun-
s are as vital as a Christmas din-
at home, and a few nuts discov-
in your knapsack, or in the bot-
of the car, are a find indeed. On
llecting trip articles sometimes de-
o unforeseen uses. If you run out
seed bags, beret, sweater sleeves
sweater makes four seed bags,
string tied round the middle)
spare stockings are all pressed
service, and if occasion demands
seed bags can return the courtesy
themselves become caps, pillow
s or scarves.
hese transformations sometimes
se great curiosity among natives
emote regions. Indeed, the collec-
and his work alike are objects of
ternation. Window shades (when
e are any) are raised and heads
oned on the watch, for in their
and familiar scene is something
nown and distinctly strange which
for examination. Perhaps a child
ld off to investigate and advances
thily, running back to the house
ntervals to report proceedings. It
sually a foregone conclusion that
n searching for something to eat
always a matter of astonishment
n I reveal that I attach some im-

portance to a familiar and insignificant little plant. If my wildflower hunting does nothing else for humanity, it breaks the monotony and adds interest to the life of certain dwellers in out of the way places.

Upon prolonged trips I often make more than a casual contact with the country people. Then it is that you realize the gulf which lies between their life and ours—a gulf which often puts ours to shame. Plunged suddenly into contact with folk who have never before been part of your life, the first instinct is to withdraw into yourself, to put on a little armor. But soon a thawing out process sets in and is often succeeded by deep interest in these warm-hearted and hospitable people. And if their provincialism is not always amusing, it is sure to be enlightening.

The plant stalking business is not all beer and skittles. Fatigue brings moments when you are drenched in gloom. Intense heat, severe cold, attacks of loneliness, the limited diet, thunder and lightning swooping above you as you cling to the crest of some bald mountain, all carry with them times of profound misery. Dust and ants get in your food, burrs and stickers in your clothes, snakes in your sleeping bag, insects sting, water runs low, definitely marked trails dwindle off into deer tracks, and bears raid the food supply. None of these discomforts are so great that the spirit of enthusiasm cannot surmount them. Heat and cold and biting insects are things of the moment and the best bear policy is thoroughly to lock up or hang up your provisions and when

(Continued on page 78)

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A PLANT HUNTER'S PROFESSION

(CONTINUED FROM PAGE 77)

[illegible] arrives to struggle deep into [illegible] bag, letting the chary visitor roam about as he pleases.

You must steel yourself to bear the [illegible] disappointment of some precious seed or flower missed by just a day or two, of high wind on the one chance of a good photograph, of devastation wrought by cattle, sheep or [illegible]. You may go five hundred miles or more in search of a certain plant only to find that the bloom is just spent or the seed just fallen, or that it will not be ripe for a fortnight. Or that [illegible] instead of *Lupinus succulentus* [illegible] has been carried off to the burrows of ground squirrels. Or in the case of rescue work nearer home, that the ardent real estate developer has outstripped you by a couple of days, torn out the rare endemic dwarf Manzanitas and planted in their place the ubiquitous Pittosporums.

But the law of compensation holds good in this work also. The hot desert gives its sheets of early spring bloom, its sunrises and sunsets and starry nights. Rocky rattlesnake-infested hillsides bring riches to the collector's bag. [illegible] jostest roads lead to the loneliest finds. There are delicious swims in lake and river and ocean. Rosy finches [illegible] dark crows chatter among the wind-swept *Pinus albicaulis*, the water ouzel bobs and curtsies on the boulder in the [illegible] its [illegible] the [illegible] obligato. And if the special object of [illegible] is not forthcoming [illegible] that some unlooked-for treasure will be discovered. Also, no matter how poor the luck, there is always the feeling that round the next corner, over the crest of that hill, down in this canyon, some marvelous plant find awaits me. And nothing can equal the pleasant excitement of finding a flower for the first time.

In the field, no timepiece is needed, and hours and minutes lose their significance. A day is the space between the rising and the setting of the sun and twilight brings an instinctive casting about for a good bedding place. These vary in comfort, but among my happiest recollections are nights spent on lonely islands, on the floor of the desert, among soft coastal sand dunes, in the shelter of chaparral, under the lee of a mountain crag.

When I turn homeward, my last night out is often spent near some wide spreading oak. My note book, seed bags and flower press bulge with my findings on rocky ledge and mountain meadow, a few more scratches are on my car and the anticipation of a properly cooked and served meal is undeniably pleasant. Cultivated fields have taken the place of untouched stretches of Manzanita and Wild Lilac, the air is soft and gentle and scented with Tarweed. When darkness falls, instead of the cautious footfall of deer and the blundering tread of bear, I hear the coyote's howl and the answering challenge of ranch house dogs. And in the morning the crowing cocks assure me that I have come back again to the populated world.

FRITILLARIA, PROBLEM CHILD OF THE LILIES

(CONTINUED FROM PAGE 82)

[illegible] strength. Among these fine named varieties are Aphrodite, Cassandra, Orion, and Artemis. All are well worth growing. A double form is known but I have not seen it and it seems likely that it would be something of a stodgy horror.

To show at their best the Checkered Lilies should be grown in masses—a dampish copse suits them well, or it is said they will grow in damp meadows.

The Crown Imperial, *F. imperialis*, is probably the best known of the race in this or any other country. This "jocund herb", this super-bulbous plant, may, if it so chooses, be the glory of any spring garden. Those who cannot endure a slight skunkish odor must do without it. But it is worth enduring something for. It has long been grown in gardens and came probably originally from the East. According to old writers it first appeared in the gardens of the Emperor at Vienna in 1576, but so effectively did it take the gardening world by storm that Parkinson could write of it in 1629—a bare fifty-three years—that it was so well known that it needed no description, and that in a day when transportation was slow and difficult and news was transmitted chiefly from person to person.

The chariest gesture on the part of spring starts the Crown Imperials into activity. The great noses appear above ground very early indeed and edge upwards at a most spectacular rate. In April they materialize the crowns of bells—red, yellow or orange—with usually a tuft of foliage flying victoriously over all. No wonder they took the gardening world by storm. They are superb, arresting. But these bulbs are heavy feeders and soon exhaust the soil and when they begin to bloom poorly, or not at all, they should be taken up and the soil conditions improved by the addition of bonemeal or some very old manure well dug in. Some persons go so far as to say that the bulbs should be taken up every year when the foliage has ripened, dried off in a cool airy place and replanted in good soil in August or early September.

Crown Imperials should be grown in groups in the borders or shrubberies, in sunny locations. I have seen them making a splendid display also in a large rock garden. There are many named varieties and all are good.

Other exotic species with which I am familiar are the following:

F. acmopetala has bulbs composed of scales, like those of a Lily, and from these arise grayish stems to the height of about a foot, ornamented with narrow leaves of the same glaucous tone, and surmounted by a solitary bell with pointed, reflexing petals, sombre in garb—a blackish purple mottled with [illegible] green. It is a good plant for

FRITILLARIA, PROBLEM CHILD OF THE LILIES

(CONTINUED FROM PAGE 78)

soil in partial shade. It comes Syria.

re is something about a green that is distinctly arresting, and ossoming of *F. armena* gave me thrill. The stems, narrow leaves elicate cone-shaped bells are all same silvery green hue—a really nting flower, the bells lined with . It has flowered here two suc- seasons when it has been plant- good soil in a half shaded sec- f the rock garden.

amschatcensis, the Black Lily, is bre flower with a roving foot. s Kamtschatka, Siberia, Mongo- l Japan it wanders and turns up e other side of Bering Straits. it is by some botanists consid- nly a form of the North Amer- species, *F. lanceolata*. Its dark dangle from stems from nine to en inches tall, the shining leaves horled about the stem. It is not difficult plant to please, given a sh soil and some shade.

citrina is altogether delightful, a species from Asia Minor, grow- o more than six or eight inches its stems and narrow leaves gray- its dainty bell, sometimes a pair m, a soft yellow color, the petals rounded. A small, choice plant cool nook in the rock garden it is best seen in colonies of six nt, or more. It flowers in May.

pyrenaica and *F. verticillata* bergi) are both worth growing. are both from Siberia, or there- , and though the first is a trifle h in color, it yet has the curious tion that is the mark of all the t has lived here for a number of *F. verticillata* is pale in hue

faintly marked with green outside and with maroon inside. Its bell is broad and ample. Both kinds do fairly well in the rock garden. *F. karadaghensis* flowers in late April. It has curiously twisted leaves along the six-inch stalks and funny little angular bells in which brown and apple green are mingled. It is growing in a low part of the rock garden where the soil is gritty, in almost full sun, and is multiplying.

When it comes to the natives they must be divided into at least two sections—the shade-lovers and the sun-lovers. And some like damp and some like dry, others like clay. Nearly all are native of California, but three at least have a much wider distribution

SUN LOVERS

The first group, the sun-lovers, are distinguished by Lily-like bulbs and a circle of leaves about the base of the stem. They like full sun and a rather heavy soil, moist during the growing season. All Fritillarias, it may be said, like plenty of moisture while they are in growth, though most of them like a good drying during their resting season. To this sun-loving group belong *F. Purdyi*, *F. agrestis*, *F. liliacea*, and *F. pluriflora* and *F. striata*. These are dwarfish species, quaint and unusual in coloring, but only one, *F. pluriflora*, breaks away from the sombre greenish brown tradition, and appears in a soft rose wine-color, its bell long and without checkering. My bulbs bore from one to three flowers, but it is said to be capable of accomplishing as many as twelve, when it indeed must be a striking sight. It is decidedly the best of its group and seems to be as amiable as Fritillarias go.

PARTIAL TO HEAT

The second group, the shade-lovers, have curious flattish bulbs covered with rice-like grains. The stems are tall and encircled by several whorls of shining leaves. They are found either in open woods or brushy places where they receive some shelter from the sun. The soil will be clayey or gritty with a little humus to lighten it. In this group are to be found the almost black *F. lanceolata*, away up in Alaska and extending down the coast, where it has the name of Mission Bells; *F. pheanthera*, with small greenish bells, not very enduring in my garden; *F. atropurpurea*, a fantastic little plant with brownish bells and a three-pronged pistil projecting threateningly from the mouth; and the brilliant *F. recurva*, with its form *coccinea*. This is the most brilliantly colored of the race, and indeed bows its head to no flower in point of scarlet coloring. It looks like a Lily—its petals recurving, the bells ample and from few to many on a stem. They are brilliant scarlet on the exterior and scarlet streaked with bright yellow within. It flowers from quite small bulbs, but the stronger the bulb the more freely it will bloom. The leaves are in several whorls from the middle of the stem upwards and are somewhat coppery in color. It has been truly said that the Red Bell has brought more tears to the eyes of gardeners than any other bulbous plants. To see it is to desire it with intensity, but it is not an easy plant to grow away from its natural haunts. It is growing here in a sunny situation in the rock garden and has flowered very well for two successive seasons. The form *coccinea* is, if possible, more brilliant, and it is distinctly less amiable. I have flowered it here only once and then it wore a decidedly unamiable expression. It appeared to be red with rage, rather than with exuberance of life.

INDIVIDUALIST

And then in a section all by itself is the little Yellow Bell, *F. pudica*, an ideal subject for the rock garden. It has the appearance of a golden snowdrop, flowering about the middle of April. It grows from four to six inches high, with erect narrow basal leaves, and from one to several pure yellow bells, about an inch long. Mr. Purdy writes me that this species is of rather wide distribution in the semi-arid regions east of the central section of California and extends to British Columbia, Idaho and Utah. There it is found in a silty, sandy loam near or under Sagebrush. It is quite hardy and amiable in our rock gardens and planted in little colonies makes an attractive show in April.

All the Fritillarias known to me flower before the middle of May. It must be said again that they are not easy subjects, but they do offer interest by their unusual appearance and a fillip to gardeners who like to try their hand at the less obvious and easy-going plants. I shall be glad to furnish more information about the various kinds to anyone who has specific questions and will send me an addressed envelope.

aria armena, especially grace- both stalk and foliage, is shown right. Below is *F. recurva*, the f whose petals definitely curl ard, after the fashion of a Lily





laria melea- lba, at the is a charm- hite form of well known kered Lily"



WALTER B. WARDER

Order Early
FOR
Ideal Darwin
TULIPS

HERE'S caution and a suggestion you can but welcome. Let's prevent the disappointments so many had last Fall in not getting the new Tulips they wanted. Never had we been so totally sold out so early. This was particularly true of the new Ideal Darwins that have jumped so in popularity. The supply in Holland is limited. Of many varieties we have purchased the entire available supply and the quantities of many kinds are small.

So send at once for our new Catalog—24 pages in full color, and offering the finest and largest collection of Spring flowering bulbs in America.

Here is an offer on the new Ideal Darwin Tulips:

20 each of La France, Gloria Swanson, Scotch Lassie, White Emperor, and Benjamin Franklin—100 bulbs for $9.25

Wayside Gardens
30 Mentor Ave., Mentor, Ohio
Owners: Elmer H. Schultz and J. J. Grullemans,
Distributors of Sutton's Seeds.
Send for Seed Catalog.



PEONIES
Whose Opulent Beauty Combines the Charm of Spring with the Loveliness of Summer

Here are 6 Rare Prize Varieties on heavy, very old field grown roots (not divisions) as follows:

★ **NYMPHAEA**. S.S. Midseason. Large, beautiful, waterlily type of white flower $3.00
★ **PRIMEVERE**. S.G. Midseason. Outer row of petals alpine white, center, rich canary yellow . . . 2.75
★ **RICHARD CARVEL**. S.S. Early. Lasting, brilliant crimson. Good grower and bloomer . . . 2.50
★ **SARAH BERNHARDT**. S.O. Late. Very large, dark rose pink blooms; agreeably fragrant . . . 2.00
★ **SOLANGE**. S.T. Midseason. Cream white, tinged buff. One of the finest 3.00
★ **THERESE**. S.S. Large fluffy flowers of exquisite shell pink. Best of the color 2.75

(Those following the name are the initials of the American Peony Society.)

One Each of These 6 Suburb Peonies
(list price $16.00) $14.50
On 3 year root $20.00

Schling's Bulbs
MAX SCHLING SEEDSMEN, INC.
Madison Ave. at 59th St. New York City

Pack the Bags!



[illegible] IN NORTH AFRICA



[illegible] BARBADOS

THERE WAS A TIME—and not so long ago, at that—when one could set out upon a journey almost at a moment's notice. Few folk were traveling for pleasure alone, for Hard Times were upon us and the world was sticking pretty close to its knitting. Small wonder that hotel rooms waited dark and empty behind lowered shades and passenger lists showed significantly short. Almost everywhere accommodations could be had in a moment.

But those days are happily past. Once more mankind is on the move. The wise traveler of 1936 plans ahead and books his cabin or compartment, his suite or motorcar, well in advance of his arrival. No longer is it enough merely to pack the bags; quite as important is it to make sure there will be a place to put them and a spot to rest one's head when the journey begins.

And this is a welcome sign, a good omen for the world. It is not well that man should look always upon a narrow horizon. The most domestic of us needs the stimulation of occasional change, the uplift of fresh sights and contacts. Home ties are of value beyond price, but their worth is all the greater if now and then their knots are allowed to slip just a trifle.

NORTH AFRICA and [illegible]

AND SO . . . Draw a line down the Danube till it reaches Braila in Rumania, swing it upward to include Moscow, thence westward to cover the Scandinavian countries, and southwest again to take in Poland, part of Germany till you reach the Rhine and down the Rhine to about Wiesbaden, thence eastward to Budapest. This area is the great Whipped Cream Belt of the world. To people living in this area the very apotheosis of the gastronomic art is reached when dishes are garnished with whipped cream—even, at times, sunk in it as in the heart of a snowy summer cloud. A vain and heretical doctrine, it is true, against which our soul rebels and for which no chef can ever be forgiven, yet all Nordics and most of the Slavs appear to be enslaved by this heresy.

G[illegible] the summit in all comfort. In the photo- [illegible]

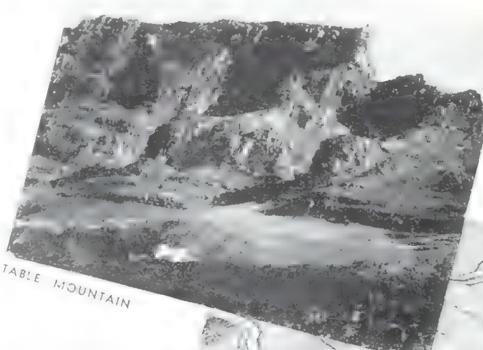
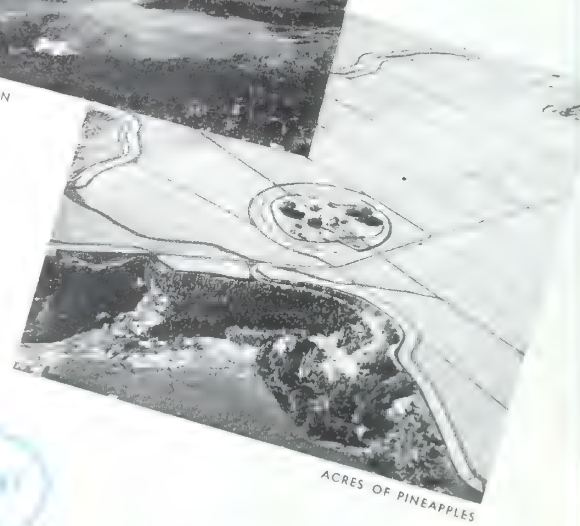


TABLE MOUNTAIN

HAWAII is famous for many things, not the least of which are its volcanoes, [illegible] homes and hospitality. But, perhaps because their ends are [illegible] its vast pineapple acres have lacked their due measure of publicity. Due, we say advisedly, because they are so wholly Hawaiian and perhaps even more because their product reaches to the farthest corners of the world. And [illegible]



ACRES OF PINEAPPLES

HOUSE & GARDEN

de Nast Publication

September, 1936 . Section I

5

DOUBLE NUMBER

Section I: Trends in Decoration

Section II: Portfolio of 30 Houses

PRICE 35 CENTS

L'Anglais



"LIGHTS OUT"

has fallen, there's still time to crowd a bit of golden sun-
e tag-end of a busy day. Sip a toast to tomorrow in ruddy
n the House of Heinz—one of the 57 Varieties. In the thick,
ri this favorite nightcap is imprisoned the warm and cheery sparkle
ndred summer days. There's the freshness of early morning there, too
ie sprightly tingle of dew glistening in the sunshine. . . . You drink deep.
You relax. Over you steals the sweet drowsiness of contentment. Midnight hunger has been appeased, and the sharp voice of conscience stilled—for in the healthful vitamins of Heinz tomato juice lurk no enemies of slenderness! And if you've ever eaten a tomato fresh-off-the-vine, yours will be sweet dreams, indeed . . . of freckle-faced days and the hot August sunshine . . . of bare toes wiggling in the warm earth . . . of long, long ago . . . Good night . . . good night . . .

Towle Sterling – the symbol of lasting happiness



Like a happy marriage the beauty of Towle Sterling is lasting, for Sterling is genuine solid silver. These patterns are worthy of the metal itself. Created by skilled designers, fashioned by painstaking craftsmen, they give enjoyment today and become the treasured heirlooms of tomorrow. All Towle patterns are open stock for many years.

Write for pictures and prices of all Towle patterns with engraving suggestions. Ask for our booklet "How to Plan Your Wedding and Your Silver." Or send 10¢ for booklet to Dept. G-10 "SILVERSMITHS OF NEW BEDFORD, MASS." Please send free booklets on _____ patterns. I enclose 10¢ for new book.

Name and Address _____

TOWLE

with unbroken craft traditions

SINCE 1690

THESE THIRTEEN PAGES ARE YOUR AUTHORITATIVE

Portfolio-Exposition of the NEWEST THINGS *for* FALL & WINTER *from the* HOME CENTRE *of* AMERICA

1936 ★ 1937

MACY'S *in New York* ★



English DINNERWARE— THREE OPEN STOCK PATTERNS (Among 50)

Nothing gives your table more *character* — nothing gives your heart more pride— than classic china from Britain. And if your Jewel tries to break that heart by dropping a cup or a plate of one of your dearest English patterns — fire her if you must, but console yourself that these patterns can be replaced at reliable old Macy's. Our stock of English dinnerware is as full of pedigreed names — most of them in open stock — as the food pavilion at Lady Crabapple's garden party.

★

#1 is Old English Clover, a brown print on ivory with hand-enameled orange, yellow and blue flowers. The dinner plate is **69c.**

#2 is Victorian Chintz, a pink underglaze print on ivory with blue, yellow, green and red flowers. The dinner plate is **69c.**

#3 is Dorchester, a pink underglaze print with red, green, blue and yellow flowers. The dinner plate is **74c.** On the eighth floor.





Two distinguished moods in

MAPLE

If you want to recapture completely the mood of your forefathers, come see "The Guilford Group." The 61 notable reproductions in solid maple, have pure New England flavor and workmanship. You'll find them in Macy's remarkable new "American House" on the ninth floor. Above is one of its rooms.

But, if the smooth lines of "modern" fit closer to your soul, you'll fall very hard for our "Modern Maple." You see a group of it at your left. It is clean-cut, livable... with comfort which would seem downright sinful to your Puritan forefathers. Both groups are priced pleasantly low. Both were made by New Englanders with the traditional New England quality conscience...

THE CONANT BALL COMPANY

'ORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 MACY'S

"As sweet a piece of timber as I could choose"

hat's what Thomas Chippendale said about mahog-y. That is likewise what you will say when you see e 18th century English reproduction in mahogany hich we show at your right. If you cling faithfully Cavalier Americana, you will like our "Elizabeth owles" bedroom in that "sweet timber," which you e below. Adapted from a superb chest found in an d Southern mansion, it catches more than most re-oductions, the character of the original. Both suites e on the ninth floor, priced impressively low. Both ere made by the same excellent craftsmen, **THE REXEL FURNITURE COMPANY.**







"Supre-Twist"

BROADLOOM CARPETING FLATLY REFUSES FOOTPRINTS

Now you can have broadloom that won't show every sweeper mark; broadloom that won't spot and shade every time it's stepped or danced upon. Its uniquely twisted yarn performs this welcome magic. The close-up at your right gives you an idea of the rich texture of the weave. You'll want "Supre-twist" all over the house for more reasons than one: it seems to enlarge even the smallest rooms; it "goes" urbanely with every type of furniture. You may have it in 9, 12 and 15-foot widths so your rooms can be done without a single seam. The price is **4.64** a square yard—or modest. Other good Macy names to remember are "Sylvanus," a deep-piled broadloom at **3.24** a square yard . . . and "Supre-macy," a higher-piled carpeting at **4.99** a square yard. (The latter is a daisy.) *7th Floor.*

'ORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 MACY'S



PUBLIC LIBRARY

lade exclusively for Macy's by **THE MAYFLOWER NOVELTY MANUFACTURING CO.**

COMPLICATED *Quilting* ON A *Lace* MACHINE!

ometimes we'll go a little mad to ac-mplish our ends. Ordinary cross-stitch ilting just wouldn't do the exquisite rolls we wanted on these bedspreads so e tried a lace machine — and a riot of licate swirls is the result. Rich Celanese ffeta (the finest quality made) brings t the delicacy of design. The colors show a decorator's fine hand at work: claret, lemon yellow, dusty rose, gooseberry green, French blue, eggshell, midnight blue and emerald green. You may have them in sizes for your single or double beds at **24.89** each. To complete your bedroom, the matching dressing table skirt is **9.94** on the seventh floor.





FRESH . *Modern* MOTIVES on CLASSIC CHINTZES

Revolutionary? Yes . . . we took chintzes, traditionally an early English fabric, and asked talented Scott Wilson to make us *modern* designs. Yet surprisingly enough, they injected fresh, vibrant new feeling into modern rooms and 18th century rooms alike. "Espalier," which we show you here, is a stylized vine on backgrounds of grey, green, blue, plum, white or brown. It sells at **1.24** a yard on the seventh floor. It is screen-printed — and is sold at Macy's only, in New York.

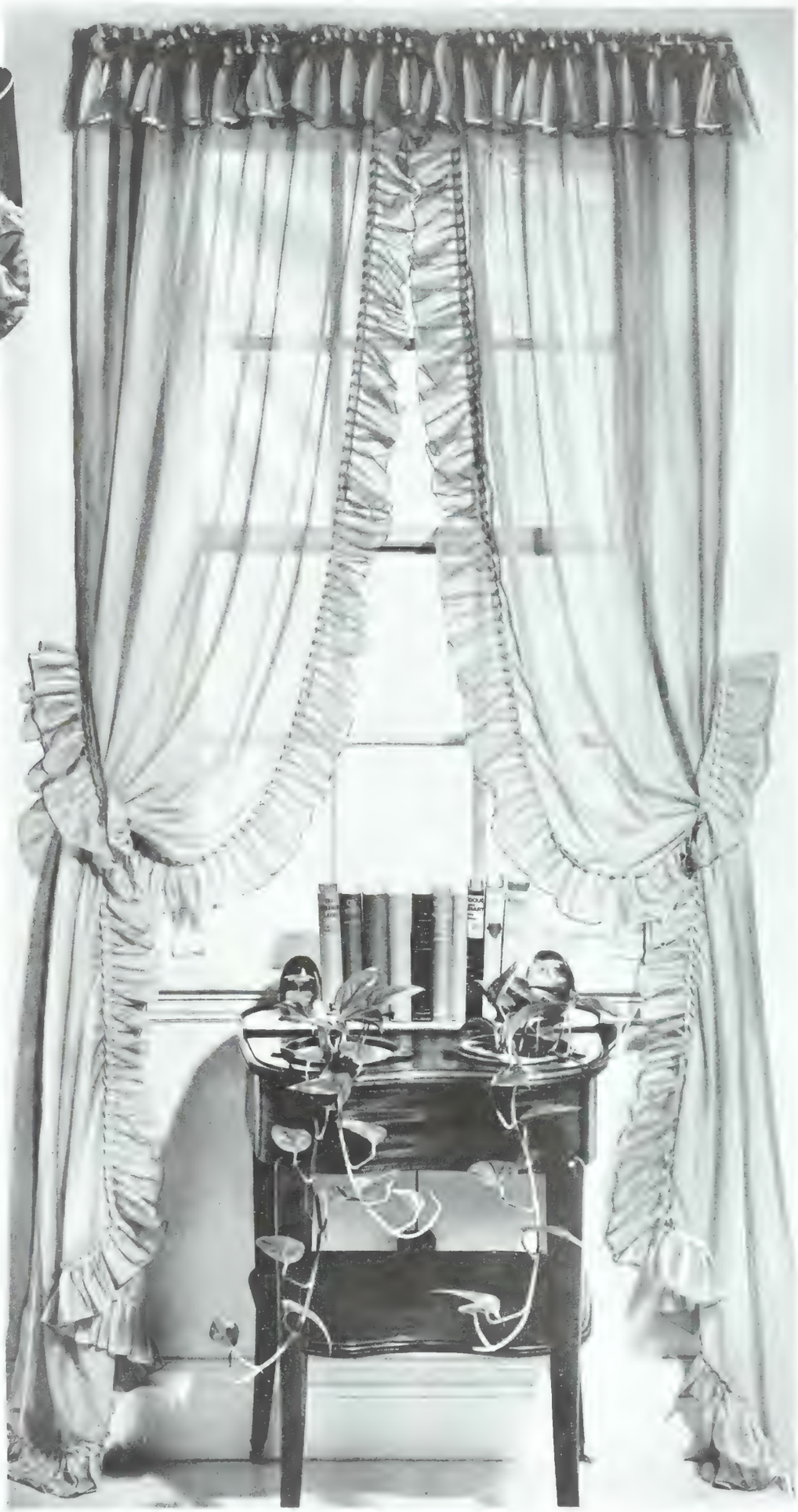


YOU'LL WANT VENETIAN BLINDS *Tailored* TO YOUR WINDOWS

Tailored so they'll fit meticulously and be as decorative as draperies. You'll want Port Orford Cedar slats (the finest cedar that grows) in one of Macy's thirty colors based on a decorator's dictum. For a touch of extra perfection, you will contrast or match the colors of the slats with imported tapes in one of fifteen accepted shades. For future peace of mind, you will be grateful for such accoutrements as an automatic stop, hold-down brackets and a gear-tilting device. The price is only **43c** a square foot, measured and installed. (It's slightly higher outside the metropolitan area of course.) *7th Floor.* They're made by **THE WESTERN VENETIAN BLIND CO.**

PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 MACY'S





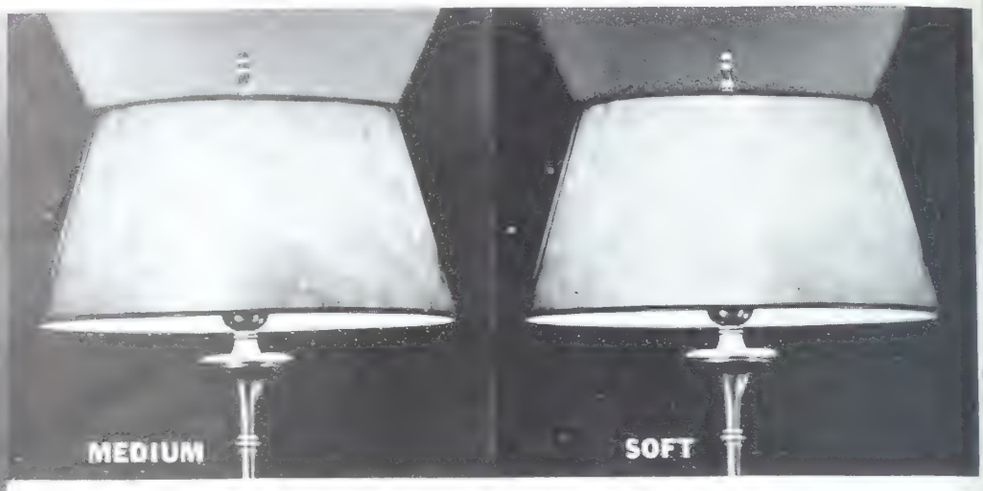
THE *Ruffle* GETS A 'PERMANENT'!

ne *usual* ruffle peters out limp when it strikes ater, then it takes an ordeal of pressing to t it back into shape. But NOT *(Eureka!)* HESE. A novice can press them back into ape because of a patented sort of "permanent ave" fluting! The "chifonese" ninon is the est quality made. Each side is 43 inches wide d 2½ yards long. Any of these colors will add corative charm to your windows: blue, ecru, sebeige, green, yellow, ivory, and rose. The ice is **6.94** a pair on our seventh floor.

★

They were made for Macy's by the **R. LOEB CO.** who are very clever permanent wavers.



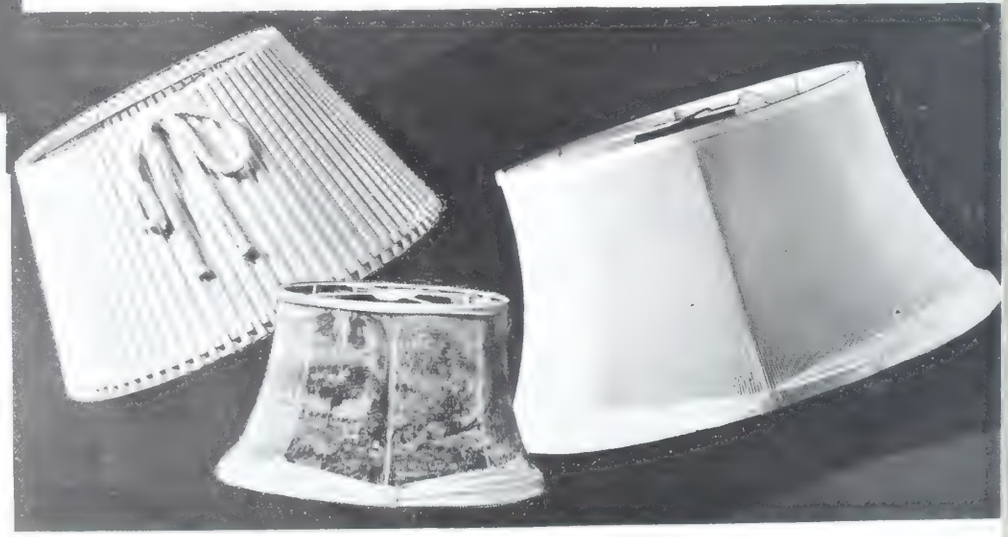


LET THE LIGHT BE *kindly* KIND TO YOUR EYES

. . . and fair to look upon

Until recently, the scientist and the decorator have pretty much ignored each other: the scientist gave the world a lamp without many social graces; the decorator yawned — or installed pretty poor *light*. Now they've merged and the result is this new I.E.S. lamp (I.E.S. means Illuminating Engineering Society). The bronze-finished base is gleaming simplicity. The leather-bound mica shade is lined with white to give a clear, glare-less light. One bulb gives three different powers of light: turn the switch once and 100 watts create an amiable glow; twice, 200 watts for tense battles of chess or contract; top power of 300 watts helps you read small type. The price (which includes the mica shade, glass globe and three-way bulb) is **19.98** which sounds like another scientific miracle but is simply Macy economics.

★



WASHABLE LUMARITH NOW LOOKS LIKE SILK

"Modern" [illegible] shades, box-pleated "Glass" [illegible] plain and marbleized [illegible] to blend in Lumarith [illegible] for your lamps. [illegible] important colors. [illegible] in price from **98c** to **3.49.** Seventh floor.

PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 MACY'S

TO HELP YOU SET A TABLE FOR

Quality

. . a quintet of charming patterns in 1847 ogers Bros. silverplate. Each is wrought in e simplicity that says "she has taste, that e." Each is guaranteed by **THE INTER-ATIONAL SILVER COMPANY AND ACY'S.** Below, we show you a table set ith "Lovelace". . . to the right, just enough four teaspoons to exhibit the grace of Legacy," "Sylvia," "Her Majesty" and Thread." There's a pattern for every dining om scheme; and a service for 6 costs less an **30.00.** *Silver Department, Street Floor.*







. . . THESE NEW DAMASKS JUST CAME OVER FOR THE

Mayflower

GROUP of MACY LINENS

For the first time, rich Irish table linens join the famous Mayflower (our own mark) group of unusual home accessories. Macy's imported these hand-hemmed double damask dinner cloths and napkins from the noted **BALLYMENA MANUFACTURING COMPANY IN BELFAST, IRELAND.** Besides the graceful plume design, illustrated, there are a new modern design, a chrysanthemum, a rose and geranium, a scroll and a satin band design. 72x72 inch cloth, **4.64** —72x90, **5.59**— 72x108, **6.48**— 22 inch napkins, **6.53** the dozen.

Linens — Sixth Floor

DEEP *Bath Rugs*

TO SINK INTO AFTER YOUR SHOWER

They lap up water like a sand beach. They launder easy as pie. But beyond their utility, these thick, lush, lovely rugs add genuine decorative beauty to your bathroom; they'll "key" your color scheme just as an Aubusson "keys" a French bedroom. The designs are our own; chevrons, contemporary leaves and flowers, criss-cross motifs and scrolls in vigorous colors or clear pastels. We have a sample of each hung on a single, vast wall, so you may see the complete range of patterns and colors at one fell swoop.

★

MADE EXCLUSIVELY FOR MACY'S BY THE
WAITE CARPET COMPANY



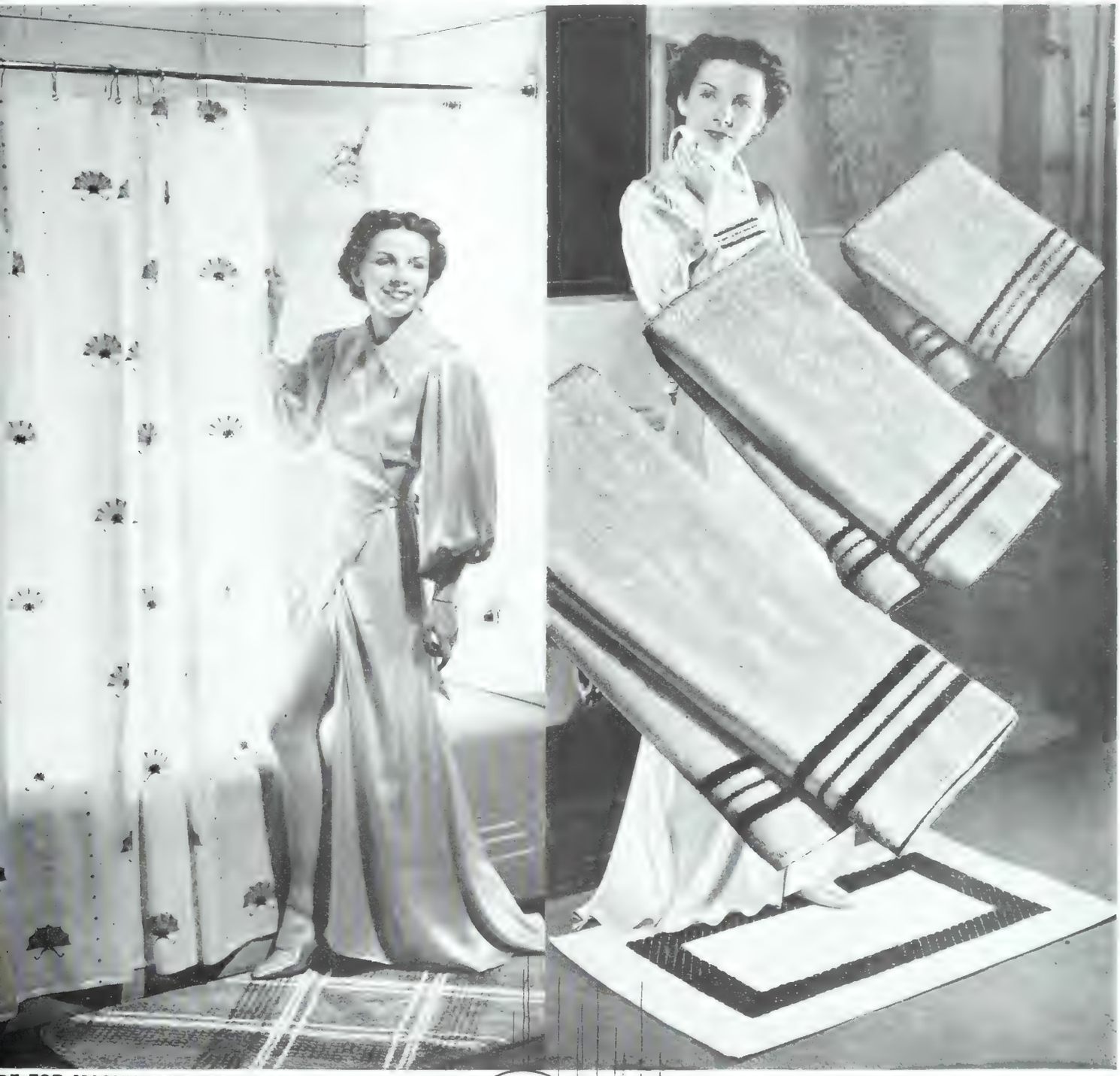


★

The "Vine" design (top) comes in six colors; the standard size quoted, 2x4 ft., is only **7.99.** Next, the "Waituft," in eleven colors, is **4.64.** The "Criss-cross" pattern boasts twelve colors and costs a mere **5.59.** The "Chevron," with seven different colors, is **7.99.** The striking "Scroll" rug is yours in six colors at **10.99.** [illegible] with equal restraint [illegible].

★

ORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 MACY'S



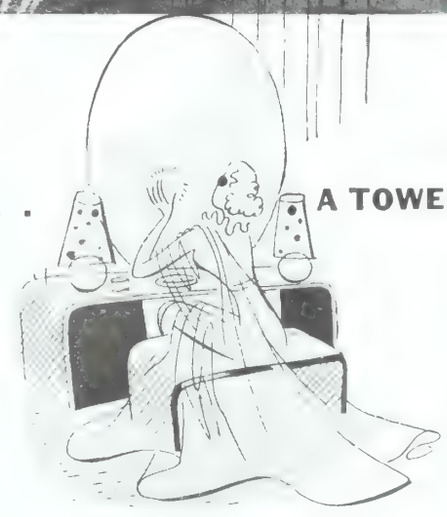
DE FOR MACY'S BY PARA

Tempo

MERGES FROM A SEA SHELL . . .

re's a daring new motif for a smart urban wer curtain. A clever designer did tricks with particular shell . . . added a couple of spirited licues, gratis. The curtain (called "Tempo"), de by Para, is heavy Celanese taffeta in white, en, orchid, blue or maize, with dark tone shells. e price hovers comfortably close to——**5.00**

Bathroom Accessories — Famous Basement



Aristocrat

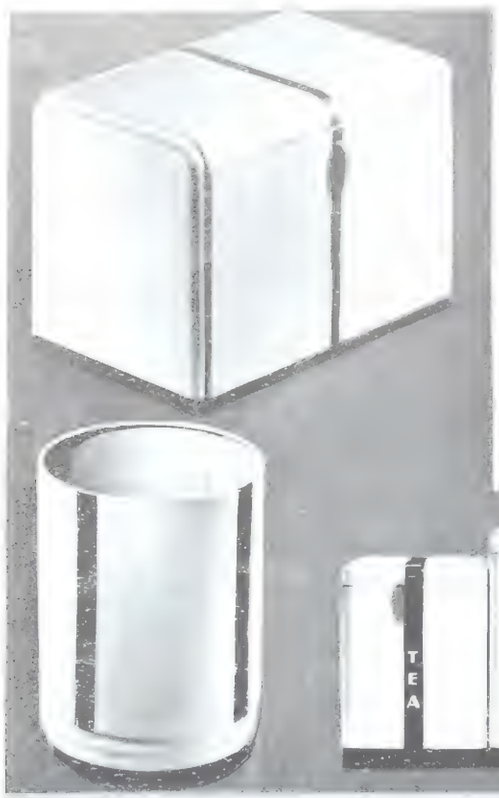
A TOWEL WITH AN INSATIABLE THIRST!

We designed it—and the famous **VANN-MOORE CO.** made this towel exclusively for Macy's, in New York. If you go in for decoration with a capital D, you're pretty certain to find your "nuance" colors among our 16 handsome new combinations. Huge bath towel, (29″x50″) **2.11** — hand towel, (18″x30″) **79c** — wash cloth, (14″x14″) **29c** — Terry tub mat, **2.98**

Towels — Sixth Floor

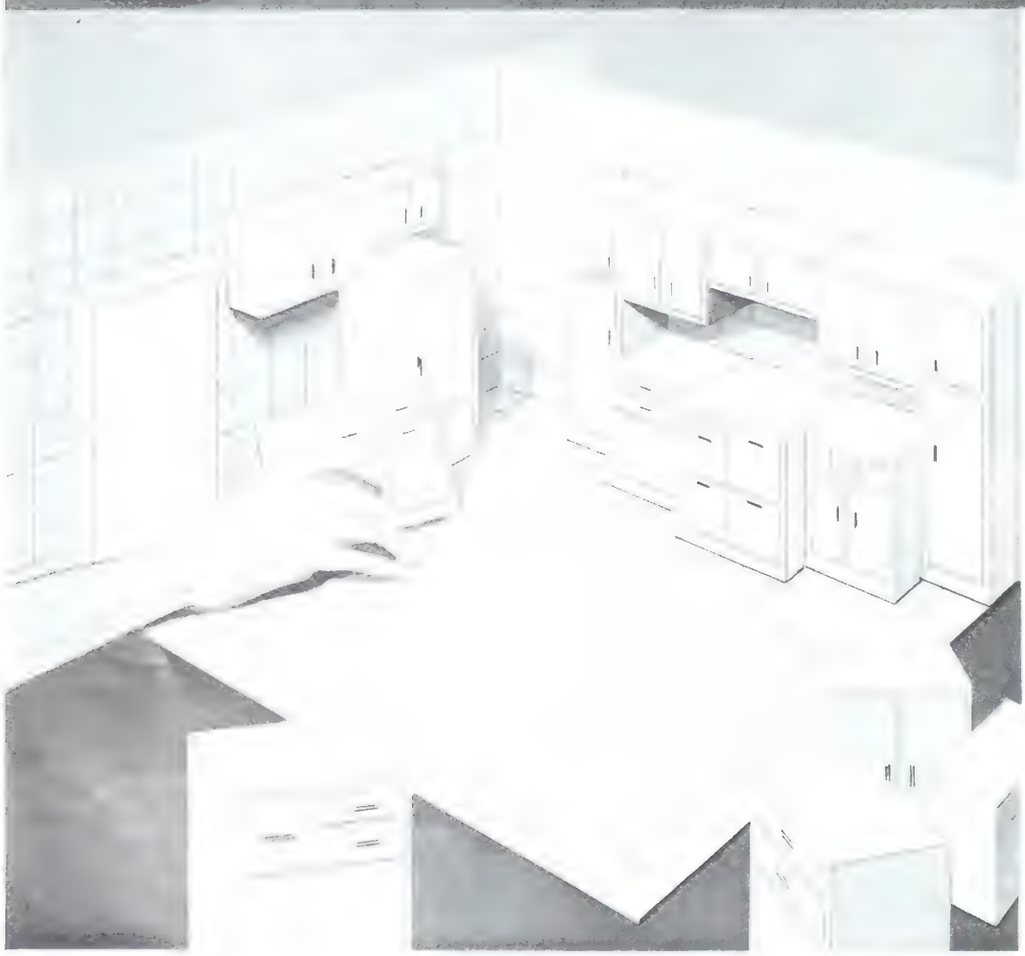
OUTFIT YOUR KITCHEN SHELVES WITH MODERN KREAMERWARE!





Let the clean, uninterrupted lines that distinguish modern living rooms and bedrooms, follow you right into the kitchen. Kreamerware is the last word (so far in heavy, richly enameled tin accessories — in white with red accents; or cream, red, green or white with black. Bread box with removable tray, cake cover with chrome serving tray, waste basket, step-on can with galvanized insert. 5-piece canister set. *Famous Housewares—Basement.*





LET'S *"play blocks"* . . . . . AND PLAN YOU A TRULY MODERN KITCHEN

It's more fun than a game—and it makes sense—for it makes you your own kitchen architect—no college degrees, no poring over blue prints. We'll sit you down with a squared off pad and a set of specially scaled blocks, and you'll plot out just the kind of labor-saving kitchen you want. Then we'll show you our fine new **PORTA-BILT** furniture made by **MUTSCHLER,** not just pictures, but the actual pieces — no waiting for special plans! You can have yours straightaway — all the modern cabinets and shelves you need for a functional food-preparing work shop. And the prices are just as sane as the idea and as low as our *Famous Housewares — Basement.*

★

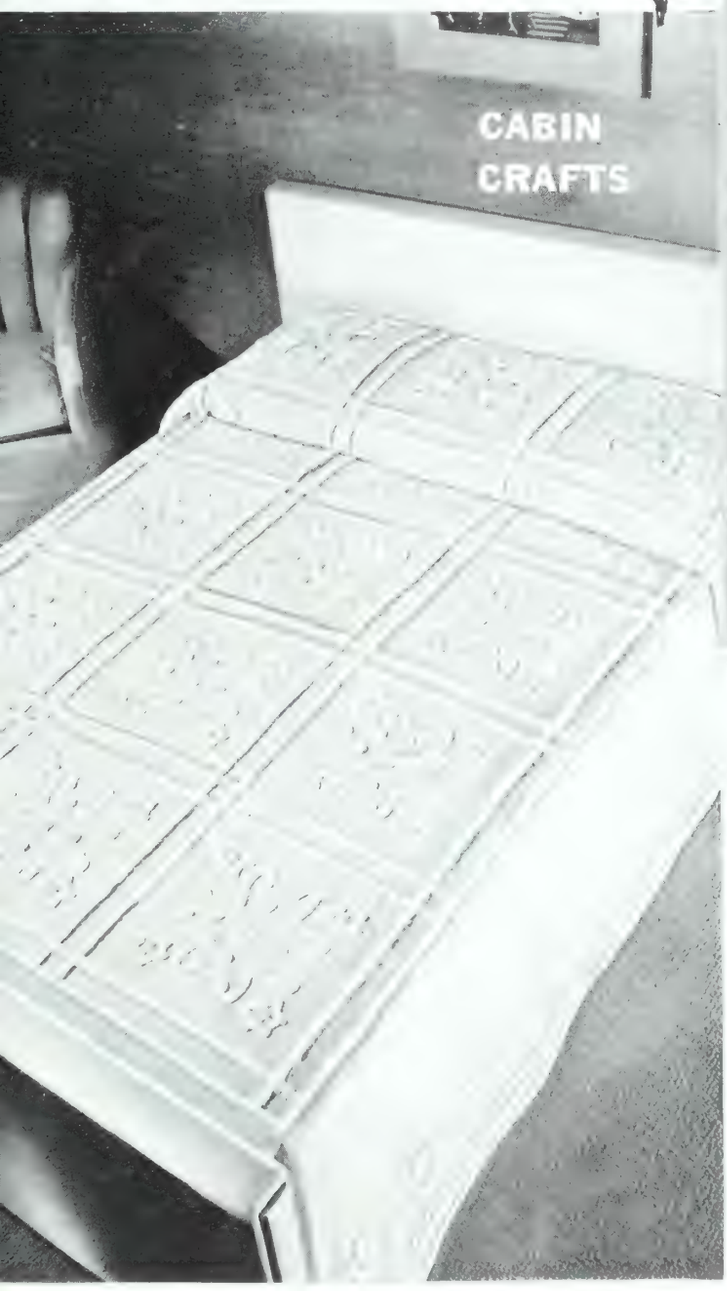
PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 MACY'S

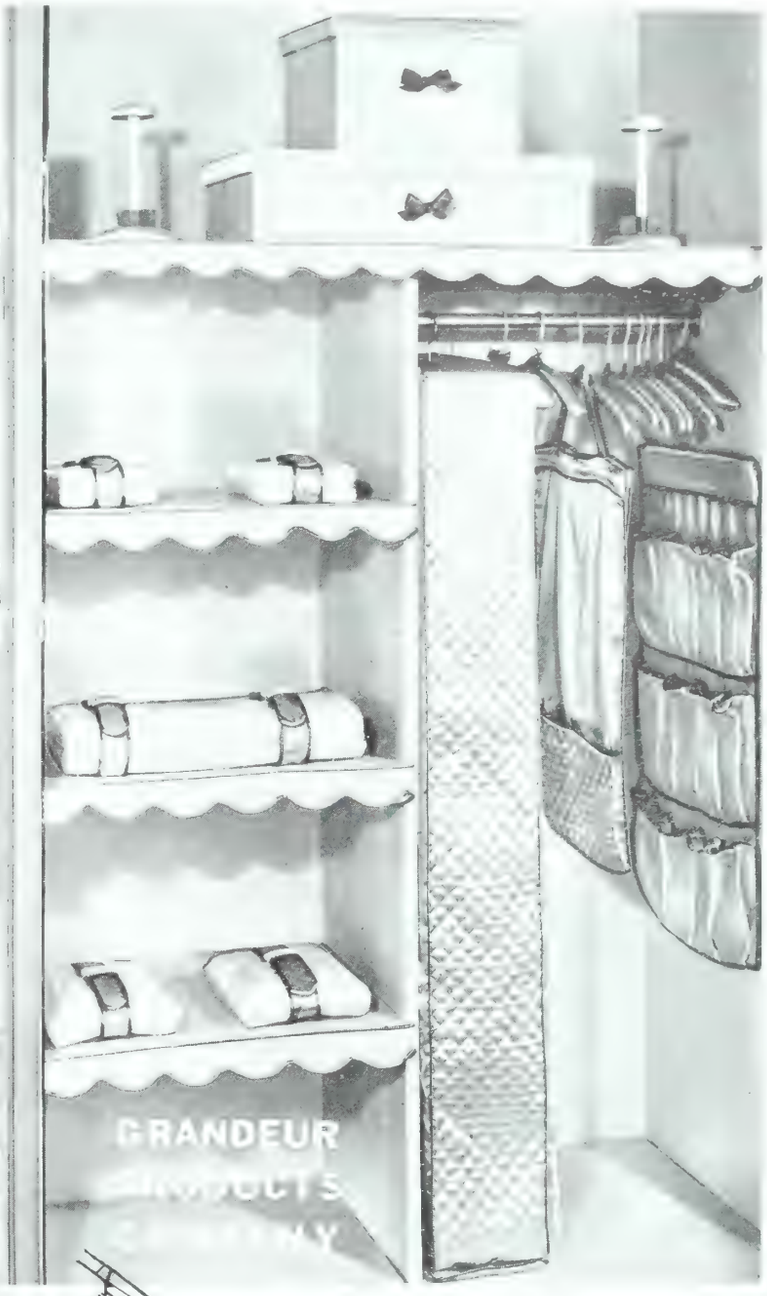
OLONIAL OR MODERN BEDS DESERVE

Punchwork BEDSPREADS

orgia women make needle-punch ma-
nes fairly *talk* in these new Macy
spreads. For fall 1936, we show some
nty beautiful designs: old fashioned
es, and modern abstractions. "Nar-
us" is our name for the bedspread
strated; the flowers are probably sev-
n cousin to a narcissus . . . striking,
ugh—and livable. Chenille bands and
ped punchwork on muslin, combine
ctively for a mere **7.94.** The colors
peach, French blue, lemon yellow,
ey tan, new grey, gooseberry green
h white and self-tone punchwork.
enth floor.









*Quilted Satin**

MAKES YOUR CLOSET STRICTLY FEMININE

There's no statute in the Constitution that says you shouldn't have a very feminine closet for your regalia.

You'll find such equipment in Macy's Closet Shop, priced low, so you can buy *more* clothes. We show satin quilted in diamond shapes: navy with white welting, plum with peach, and nine other equally beautiful combinations. The garment bag is **5.94,** shelving, **42c** a yard, the shoe bag, **2.94,** set of six hangers, **94c.** There are other pieces to match on the seventh floor.

*Rayon

a TONIC
for tired windows
QUAKER NET CURTAINS



Quaker
Nu-Cord



Quaker
Sheercord

Quaker Curtains are designed to "fit" a room not merely answer the need for "something at the window". They are styled for *your* windows—to complement any style of furnishing or architectural spirit!

Look for the name "Quaker" woven in the top selvage—your guarantee of approved style and finest quality.

Send for Helpful Book . . . Your authoritative guide to correct window decoration. Fifty-one "before and after" photos of window problems as found in typical homes. An invaluable aid to good decoration. Send 10c to cover mailing. Quaker Lace Co., Dept. C 9, 330 Fifth Avenue, New York.

Ask to See Quaker Ringless Stockings . . . Another famous Quaker textile product. More beautiful, more durable.



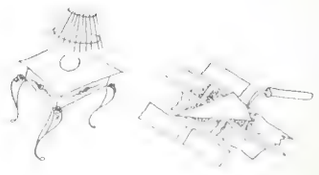
ASK FOR

Alexander Smith Broadloom Carpets

BY NAME

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What is it made of? How does it work? What styles does it come in? What colors? For answers by experts, help yourself to the booklets listed below. Except where price is quoted, they're free—to be had by noting their numbers in the coupon!

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719. [illegible] Enjoy [illegible] Kitchen [illegible] Co.

720. The KITCHEN MAID Color Chart [illegible] Kitchen you'll want this folder that gives the colors and dimensions of the different [illegible] The Lockwood Metal Co.

721. THE AGE OF HOME LAUNDER [illegible] board" with a booklet of helpful hints on soaps and soaking on the washing of such diverse items as diapers, pillows, blankets and curtains! It's by the maker of the well known ABC electric washers and ironers. [illegible] Co.

722. A KITCHEN [illegible] garbage problem is a new electrical Kitchen Waste Unit, installed in your sink, that does away with 98% of kitchen refuse [illegible] at the turn of a switch. It costs only a [illegible]

Home Decorations

723. OLD RUGS, carpets and clothing can [illegible] you need! This catalog of reversible broadloom rugs shows patterns, colors and prices of Early American and modern rugs made [illegible]

724. HOW TO TAKE CARE OF YOUR RUGS AND CARPETS [illegible] complete story of Circle Tread Ozite Rug Cushions. A great deal of practical m[illegible]

725. [illegible] COLOR [illegible] From the Floor takes you room by room [illegible] effective decorative schemes, with a smart [illegible] in the United States only. (Please enclose 10 cents.) [illegible]

726. WALLS AND CEILINGS of lasting beauty are to be had, say the makers of Wall Tex, by covering them with a fabric "honestly washable." You can try it yourself, for samples come with the folder, [illegible] that harmonize with your furnishings. [illegible]

727. CORRECT CURTAINS is a booklet you must have if you don't know all there is to know about how to curtain modern windows. With a profusion of illustrations, it answers questions about every type of curtaining problem. (Enclose 10 cents in stamps.) QUAKER LACE COMPANY.

728. WHAT IS RAYON? You [illegible] or heavy piled fabrics. But what is it? [illegible] or heavy piled fabrics. But what is it? [illegible]

729. WHAT YOU SHOULD KNOW ABOUT BLANKETS. The squeeze test . . . the stretch test . . . the nap test . . . do you know them? And do you know correct blanket sizes for different types of [illegible] sets and throws. KENWOOD MILLS.

730. THE SAGA OF FURNITURE, a little talk on furniture periods and the making of fine Charak reproductions, many [illegible]

731. COLONIAL REPRODUCTIONS shown in this booklet are historically authentic, copied [illegible] or from masterpieces in other museums and private collections. They're all in Honduras Mahogany. COLONIAL MFG. CO.

Pianos

732. SPINET GRAND is the newest version of fine tone and beauty of design in a piano that occupies small space. The folder shows the latest cabinet model—with 88 note keyboard—yet occupying less space than the average upright. MATHUSEK PIANO & MFG. CO.

733. STEINWAY LOGIC, prepared as an aid in the selection of a fine piano, gives an inside story of piano making and piano action, to help you understand the points of quality that make a fine piano. STEINWAY & SONS.

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734. SOME GLASS GARDENS gives you [illegible] glass from a mere coldframe to sunrooms and greenhouses of moderate size that can [illegible] & BUCKBEE.

735. FALL PLANTING is a 28-page booklet (with many of the pages in full color) listing the new Iris, Peonies, Roses and trees, shrubs, perennials and bulbs that [illegible]

736. ESPALIER FRUIT TREES, dwarf trained, permit you to pluck nectarines, pears, peaches or apples from your walls. This folder with its pictures and prices, will help you give your garden a special old world charm. HENRY LEUTHARDT.

737. DREER'S BULBS (booklet on the press at the writers') will give you every [illegible] the Tulips, Daffodils and Lilies and little bulbs of all sorts to plant now . . . along with the shrubs and plants for [illegible] HENRY A. DREER.

738. THE BARTLETT WAY shows how dendricians (tree experts to you) study their craft with some of the things they know about tree [illegible] and surgery to keep your trees healthy and beautiful. THE F. A. BARTLETT TREE EXPERT CO.

739. BETTER GARDENS FOR 1936 is a garden booklet of nearly 100 pages in [illegible] specialist in perennials lists his [illegible] and books to your choosing, and includes a helpful section on planning and landscaping. Mailed east of the Mississippi. [illegible]

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746. GEORGE WASHINGTON'S RAILROAD (it's the C. & O. that invites you to sleep like Chessie, the kitten, in air-conditioned cars) has a booklet that tells about all the famous places to visit along the Historyland Route, which starts at New York or Norfolk, Va., and goes as far west as St. Louis or Chicago. CHESAPEAKE & OHIO LINES.

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750. DIRECTORY OF GOOD SCHOOLS is a guide to the fine schools of the country compiled by House & Garden to help solve the vital problem of the right school for your boy or girl. HOUSE & GARDEN.

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SCHOOLS

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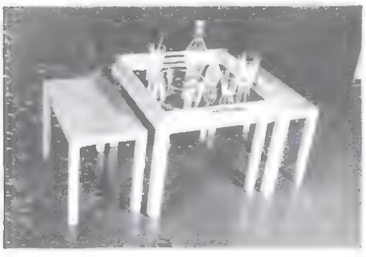
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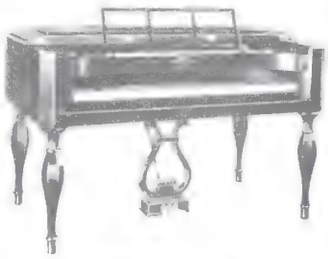


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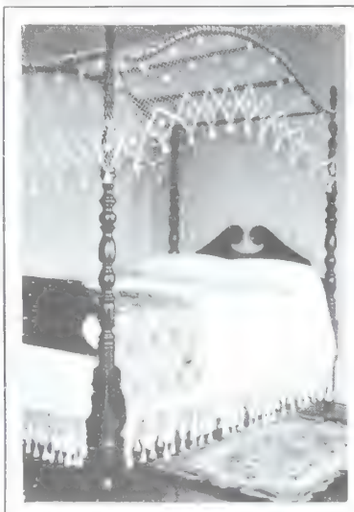


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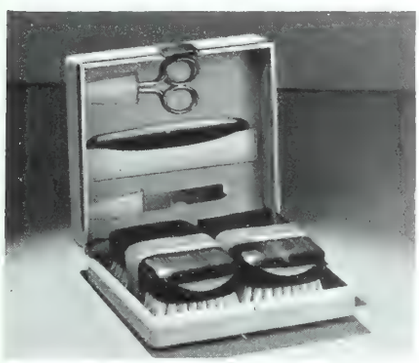
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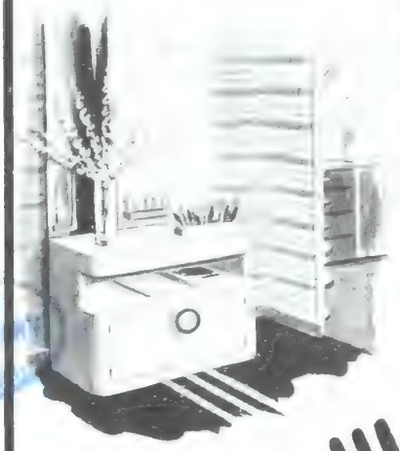
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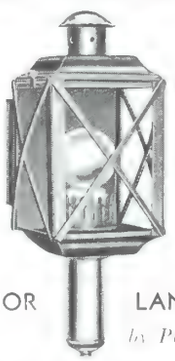
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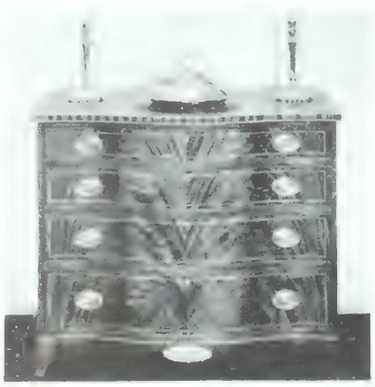
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THE charm of its double serpentine front is matched only by the beauty of the inlays. An exceptionally fine piece in which to store linen and silver in a small dining room. Height 32"; width 38"; depth 22". This is Biggs 49th year making authentic Colonial Mahogany Reproductions.

BIGGS *Antique Company*

317 E. Franklin St., Richmond, Va. Washington Branch, 1217 Conn. Ave.



VEGETABLE DISH

4 Sheffield silver. Removable handle. Cover also has gadron and shell edging making both dishes beautiful when used separately. $30.00

Olga Coall

506 Madison Avenue, N. Y.

Now you can have
The CHARM *of* CANDLELIGHT
with the convenience of electricity



CANDYLBEME LAMPS





BUTLER-KOHAUS, Inc.

SMALL HOUSE BOOKS

BUNGALOWS—60 DESIGNS
TWO STORY HOUSES—60 DESIGNS
TWO BOOKS, $1.00
THE ARCHITECTS SMALL HOUSE SERVICE BUREAU—CENTRAL DIVISION
Lee North Clark Bldg.—Chicago



A strikingly attractive bathroom or an excellent scrap jar. The design No. 88; 19" x 13", in glazed Metallic Black, Turquoise, etc., $18.00 FOB factory. Send 10-in-stamps for Brochure of Garden & Decorative Pottery.

GALLOWAY POTTERY
3218 Walnut Street, Philadelphia



METAL FURNITURE

GARDENS OF THE NATIONS GALLERIES
11th floor R. C. A. Building, Radio City

THE FLORENTINE CRAFTSMEN, INC.
510 1st Avenue at 31 Street N. Y. City

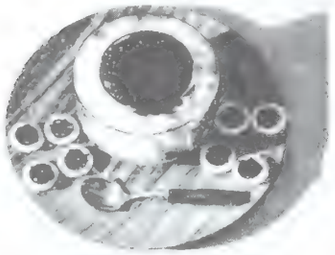
• PLANS •



Before building, all should see this book of plans and exteriors

Price for Early 1000s, New England, Georgian, Tudor, Dutch Colonial

HENRY T. CHILD, *Architect*
16 East 41st Street New York



CAVIARTISTIC

the matching handle of the stainless steel spoon and the double bowl of hand-blown crystal that considerately provides ample space for shaved ice. Postpaid, the complete set, $7.50.

The Decorative Galleries
NEIMAN-MARCUS CO.
DALLAS, TEXAS

Erkins Garden Ornaments



studios.

Erkins Studios
New York

CANADA'S . . . . . MOST TALKED ABOUT *Gift Shop*



A wonderful selection of English Bone China from the World's finest makers. New dinnerware booklet will be sent on request.

HERBERT S. MILLS
HAMILTON, CANADA

SHOPPING



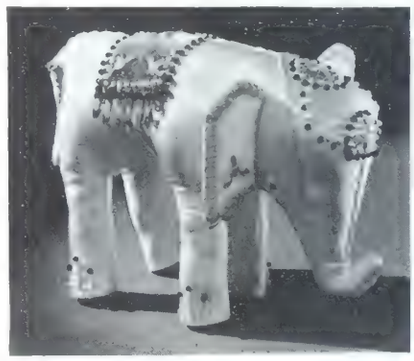
Let this thirst-quenching vacuum bottle be your really attractive thermos jug. The newest model in the line, it is worthy of your jet bedside table or desk, and you may hereafter imbibe without unpleasant aesthetic reactions. Top half of jug is aluminum, lower portion black. Tray and glass included for $8.00 at Alice Marks, 19 East 52nd Street, New York.



Any plants want good company of course. So-o-o you can take care of your most demanding flora in this jar to use for direct planting, or as a jardinière for a 7" pot. Unglazed, $11.50. Glazed, $20.00. Commendable in metallic finish, 12" x 18" Galloway Terracotta Co., Walnut and 32nd Streets, Philadelphia, Pa.



Lazy Mexicans sunning themselves on matchboxes should be [illegible] to relax and just enjoy your bridge. But if you must see purpose in all things, consult the score card concealed in the flap. The rest includes pad, pencils and score cards. 2 assortments $1.00. Owname Products Corp., General Motors Bldg., New York.

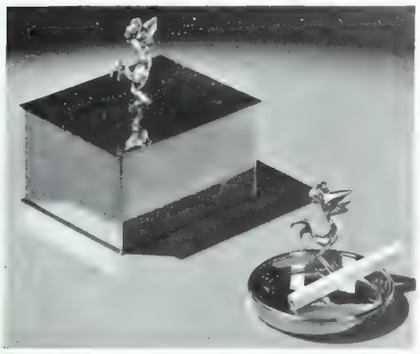


Our elephant is by no means a white one. In fact his use is obvious . . . he can take care of pins for the entire family even though meant primarily for the nursery. For he's bigger than you think—6 by 9 inches. Covered in peach taffeta with green and white markings, $4.50. Obtainable from Eleanor Beard, 549 Madison Avenue, New York.

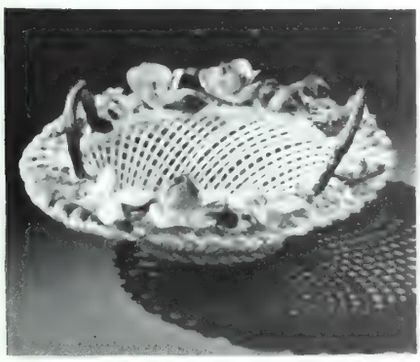


You can't have too many irons in the fire if you duplicate representatives at right. They are cast combined with polished steel, and designed in a simple neo-classic style that will harmonize with all but the most elaborate decorations. Reasonably priced at $22.50 the pair, from Wm. H. Jackson & Co., 16 East 52nd Street, New York.

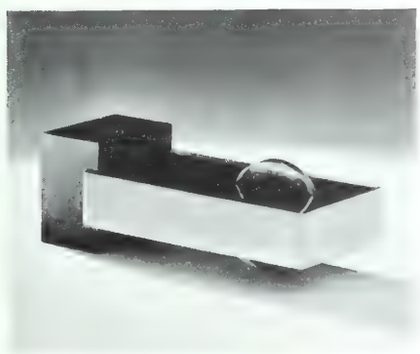
AROUND



THESE also satisfy, in smoking headquarters. The gay partners have a standing job taking care of cigarettes, merely to glorify them. Both box and ashtray shine brightly in a new untarnishable jewelry and the box is cedar lined. The latter sells for $8.50 and postage costs 7 cents. At John's Decorators, Inc., 523 Madison Avenue, New York.



ALTHOUGH this basket is a bit small for your eggs, you can always use it for stamps, bonbons or nuts. A Staffordshire piece from England, its modest price is probably heartily and naturally colored. Only 6" long, but there are similar models up to 14" in either round or oval shapes. Size shown $10.00. Wm. H. Plummer & Co., 7 East 38th Street, New York.



EVEN cigarettes have to be treated with respect and given an up-to-date lodging. Hence a definitely new and original design which, incidentally, is but one of a fascinating group of modern accessories. The box section is chrome or copper. Side section is wood. $7.50. Found at Abercrombie & Fitch, Madison Avenue at 45th Street, New York.



WITH or without a lamp, this shade will remain superior. The particular design shown—original, handpainted, signed—is made on imported linen treated for translucency. People with pet subjects can have their own ideas similarly interpreted. 12", $10.00 express collect. Helen Woods Studio, 12 Bedford Terrace, Northampton, Mass.



HERE'S a tip-table worth considering. The fine pie crust edge of this 18th century mahogany table takes its design from an original found in an English museum. The top is turned and carved from a solid piece of mahogany, finished in a mellow Old English brown. $45.00. Georgian Furniture Co., 237 Main Street, Cambridge, Mass.



Cut Crystal Goblets $10. doz. Silver Lustre Dinner Plates $36. doz. A/D Coffee Cups and Saucers $24. doz. Silver-plated 4-piece A/D Set $30.

CHINA, CRYSTAL and SILVER for THE BRIDE

OVINGTON'S is the rallying point and the rendezvous of the smartest brides. Lovely China and crystal is their quest; for here is gathered the newest masterpieces from the most famous potters and glass makers in the world. Beautiful silver is their need and the Silver Shop is ablaze with splendid new services.

OVINGTON'S

FIFTH AVENUE AT 39th STREET, NEW YORK



A shimmering (two gallon) Punch Bowl. Eight cups and a ladle in crystal, trimmed with ruby handles complete this beautiful set for only $5.50. Express charge collect.

Extra cups may be had for $3.00 per dozen.

• REITS •

613 LEXINGTON AVE.

at 53rd Street

NEW YORK CITY

TUTTMAN'S

103 ALLEN STREET, N. Y. C.

Solid Brass ANDIRONS

12½" high

$6.00 pair

Shipping charge collect



Solid brass FIRE SET

29½" high

$9.00

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Phone Orchard 4-3260

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• COLLECTIONS •
INDIVIDUAL PIECES
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NEW YORK





Life holds greater satisfaction for those whose home is the Savoy-Plaza. Here you find luxury at sensible rentals. All the rooms are outside rooms...all the apartments have two or three exposures, private serving pantry and silent refrigeration. Complete Savoy-Plaza service. See these and the unusual 5- and 7-room apartment on the 29th floor, with four exposures.

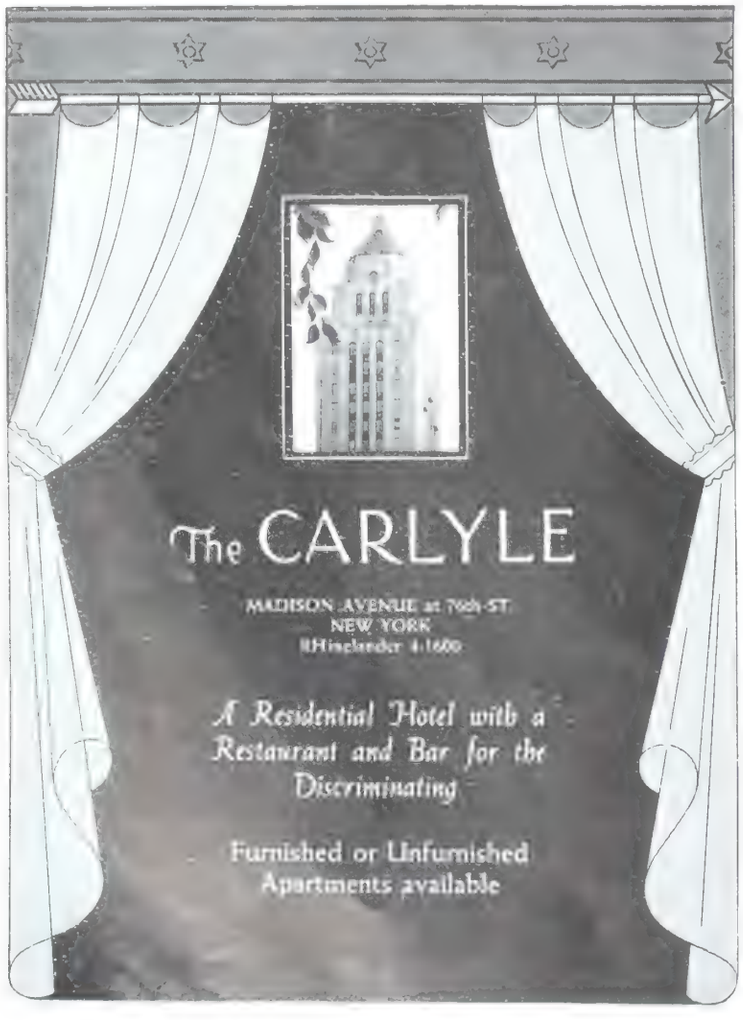
SAVOY-PLAZA

FIFTH AVE., 58th TO 59th STS., NEW YORK

Suites of 2, 3, 4 and more rooms.
Reasonable Rentals for Yearly or Seasonal leases.







UNDER THE ROOF

Out-of-towners coming to the big city with ideas of rocket-propelled souvenir-collecting lodge in its lobby with a deep-toned "hello pal" to the Hotel Weylin Valkyrie the atmosphere is quiet and spacious and the employees an institution the Weylin resembles a sort of small self-sufficing village replete with entertainment among the best of its kind. Barely had the 5th of December, 1933 rolled away, and with it Prohibition, than up popped the famous Weylin Bar. Ever since, it has been a tradition of the East 50's, and has now graduated into a sort of club with the most loyal of members (decidedly very quiet and rather Pre-war Cooke a new one for days when winter seems rather distant.)

In addition to the Bar is the Caprice Room, immensely popular at lunch, and a spot of quiet gayety for dinner dancing. Breakfast is served in the Regency Room, beautifully and simply decorated with panelled walls that seem to impart a definitely breakfasty effect. Private rooms, simply and suitably arranged, run from singles to suites of 7. The entire personnel—beginning friendly, and courteous—marks the Weylin as more than an average hotel, which, without doubt, is the reason for its large and steady following.

The lobby of the New Weston is generally buzzing with activity. In the winter its gayety may come from young representatives of the Smith and Vassar clubs, or old friends who are returning once more to familiar haunts. At any rate, this hotel claims many such [illegible] especially women, who generally make an appearance at least once a season.

Aside from single and double hotel rooms and a penthouse, housekeeping apartments running to 5 rooms may be rented either furnished or unfurnished. Everyone enjoys the spacious lounge and an air-conditioned dining room which, incidentally, rivals New York's best. Smaller dining rooms are available for private parties. Although the Old English Bar has been a favorite for the last two or three years, the management decided to take care of its overflow with a new cocktail room which should open about the first of October. Compact monthly booklets appear for your education and entertainment. New York, while travellers in France or England have at their fingertips the benefit of the New Weston's Foreign Service. All of these conveniences, plus the handy location at Madison and 50th Street, ought to inspire you to leave home and kiddies and be a lounge lizard for the rest of your days.

There's a small hotel—the Chatham, conveniently located on Vanderbilt Avenue between 48th and 49th Streets—that has become quite a haven for those fortunate people who have the foresight to escape light housekeeping drudgery and enjoy the virtues of hotel service for unlimited spaces of time. None of the suites here contain more than 6 rooms; but they are neat, compactly furnished units. All of them have little kitchenettes equipped with iceboxes and sinks so that cocktails or breakfasts are within easy reach. Downstairs you may dine at the famous summer outdoor garden restaurant [illegible] of New York's fi

Settling in the East — or only summering?

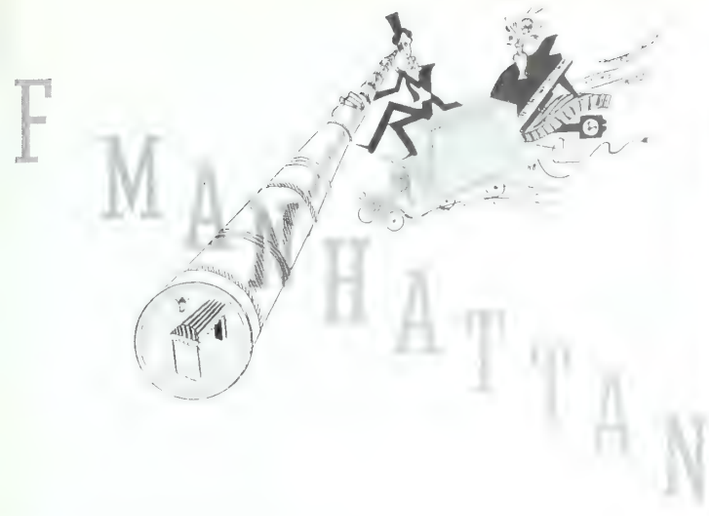
● Do you see yourself on an estate? Do you want a farmhouse to make over? Do you crave a camp in the mountains, a cottage by the shore, a perch on Manhattan—or an apartment hotel that won't treat you like a stepchild?

Do you wish you knew someone who saw the whole picture—with an eye to saving you time, dollars and disappointments?

Write to

THE REAL ESTATE INFORMATION SERVICE

HOUSE & GARDEN



F MANHATTAN

walk ventures, and one of its most ular luncheon spots beginning with first spring weather. Here the cui- is justly noted, and prices don't h the exorbitant. In the winter, restaurant comes indoors. Another le attraction is the Chatham Bar nusual, attractively decorated, and ideal meeting-place for visitors. -imbibing guests have the use of ecial parlor on the first floor which es as a kind of meeting or club n, ideal for people who don't wish ntertain in their own apartments. if by any chance you become weary he goings-on in and about the hotel, can always step outdoors to find rself within about two steps of tically any sort of night life you to embark on—a thought always h considering in the light of the ral traffic conditions on this great d of Manhattan.



Peacefully secure in the midst of all that is central and buzzing in New York stands the Berkshire, 21 East 52nd Street. You enter a small, homelike, quiet lobby, and ediately forget those frantic mo- ts you spent around the corner in nd so's hat shop. (And this hotel ast around the corner from the best pping centers, a mere stone's throw Radio City, and within easy dis- e of all that is the New York the- .) There is no hint of display here, the hotel operates solely for com- able, yet luxurious living, and all is necessary for good, plain phys- comfort proves to be right at hand. utifully furnished suites of any de- d size may be rented by the month ear.

During the winter season, the La Fonta restaurant takes excellent care of starving residents, and proves a unique setting for occasional teas and lunch- cons. This is the kind of a hotel you could call home; for there is no mad rushing to and fro, and the inhabitants are as permanent as your next-door neighbor in Kankakee.



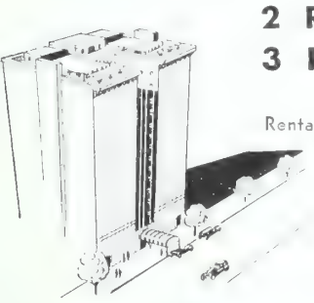
The Delmonico is such an integral part of this city that even a booklet has been printed, wherein the hotel and its relation to the growth of the city have been fascinatingly outlined. Having been started around 1827, and gone through innumerable changes prior to the present day, it has now graduated into the form of one of our most interesting mid-town apartment hotels. Its new location is especially fortunate. At Park Avenue and 58th Street, on the north fringe of everything gay and central, the building serves both as a Park Avenue residence and a definitely accessible hotel.

The new arrangement features hotel suites and apartments from one to six rooms. What used to be the Broadcast Club on the top three floors of the building has been broken up into small apartments that seem pretty special to us. For instance, they have views over the river and are exceptionally well furnished in quiet taste. Living and bedrooms approach a goodly size and, because of the re-modelling here, pantries and even closets have windows. Cross ventilation, plus additional views up or down Park Avenue add just a few more watts of candle power to the halo these apartments already possess.

Downstairs the air-conditioned dining room and a gay, freshly adorned

157 East 72nd Street

An Apartment House with Hotel Conveniences



1 ROOM from $ 840
2 ROOMS from 1020
3 ROOMS from 1500
(2 Bedrooms)

Rentals include maid service, refrigeration, gas.

All [illegible] Shipcraft Restaurant Roof Garden

Furnished at slightly Higher Rentals

DUFF & CONGER, Inc.
Agent

Resident Manager RHinelander 4-7302



WIDE WORLD

Your *home* is naturally your *first* consideration, but no longer need you rush back to town in the warm weather to find a new apartment. No matter where you may be, Brown, Wheelock, Harris, Stevens, Inc., offers a service which will help you decide on an apartment especially suited to your individual requirements. Simply let us know your preference as to location, number of rooms, and the approximate rental you wish to pay. Floor plans and complete details of choice apartments will then be submitted promptly, and we will arrange an inspection at your own convenience. The following buildings, having apartments of from 3 to 15 rooms, offer outstanding opportunities:

1035 FIFTH AVENUE
525 PARK AVENUE
730 PARK AVENUE
1088 PARK AVENUE
22 EAST 36th STREET
27 EAST 62nd STREET
50 EAST 72nd STREET
17 EAST 84th STREET

Representative at the Buildings

14 E. 47th ST. BROWN WHEELOCK HARRIS STEVENS INC. WIc. 2-5500

Renting and Managing Agent

(CONTINUED FROM PAGE 23)

bar keep you from forgetting you are at the Delmonico, and that now, if ever, the time has come for a good, home-cooked meal.



If you've always had a yen to live on upper Fifth Avenue where some of New York's finest mansions are thoroughly at home, and the Park is practically your front yard, try the Stanhope at 81st Street. The only hotel above 61st Street on the Avenue, it caters to people who appreciate the locality, and use a hotel as a haven rather than a parking spot. Rooms or small apartments vary from singles to a 10-room penthouse, those above the 9th floor obtaining a superb view of the Park and its goings-on.

Any of these rooms may be rented furnished or not, while even the two-room layouts are equipped with frigidaires, although the Stanhope has a restaurant of which it is particularly proud. And their private dining room will take care of your entertainment problems in a thoroughly satisfactory and unostentatious manner. Another thought is the fact that, although ideal for yearly or monthly tenants, this is a hotel situated almost at the doorstep of the Metropolitan Museum, and therefore an ideal sanctum for out-of-towners in search of entertainment of the practical genre.

Within yodelling distance of the Stanhope, but just off Madison Avenue at 78th Street is the Volnay, another of New York's better apartment hotels. Being small, none of the apartments exceed 3 rooms, while layouts as small as one room are available for yearly rental—all of them at very reasonable rates considering the complete hotel service. Rooms, when furnished, are planned by an interior decorator, and all have serving pantries as well as frigidaires. Both regular and private dining rooms downstairs complete your independence and should insure exuberant health and high spirits.



Don't let the long, spacious and very attractive entry at 480 Park Avenue mislead you into rushing for an apartment before you realize the full value of what you are about to enjoy. The layouts in the building having been built in days when space still existed, are large and roomy, with living-rooms big enough for a pair of adagio dancers in practice, and bedrooms appealingly airy.

The location, of course, is just another one of those impossibly good ones since it is just around the corner from shops, Carnegie Hall, art galleries, and the rest; but you don't have to rent a 13-room establishment to reap the benefit of all this. Ménages vary from a mere 3 to 13 rooms. Although the house doesn't have its own dining room the very popular Restaurant Laru glitters in the same building, and gives you not only the benefit of mere food but adds music, entertainment, and y



YOU MUST SEE THEM...

...suites in various motifs...brilliantly inspired...adequately furnished...every one a work of art.

NOW READY FOR OCCUPANCY OR RESERVATION

HOTEL Pierre
FIFTH AVENUE AT 61st STREET
At the Park — NEW YORK

EDWARD H. CRANDALL · · PRESIDENT

Dignity in



Address!

PARK AVENUE
at 59th Street

2 TO 5 ROOMS
with serving pantries. Conceded the most exquisitely furnished suites in New York. Unfurnished if preferred. Short term or lease. Delightful tower and terrace apartments.

HOTEL Delmonico
VOlunteer 5-2500

TOWN SUITES

In a 27-story residential Hotel of social prestige and infinite charm.

2 AND 3 ROOMS
Furnished or unfurnished ...Tower and Terrace arrangements ... by the day, season or year.

Charles J. McCauley
Manager
SPRING 7-7000



ONE FIFTH AVENUE
AT EIGHTH STREET
THE MOST DISTINGUISHED ADDRESS IN AMERICA

WHERE?_____
HOW BIG?_____
HOW MUCH?_____

WHERE means a whole lot when you want a New York apartment—and the smartest locations are all apt to be reserved far in advance. . . . But sometimes there are tremendously desirable places to be snapped up—if you know your way around.

HOW BIG narrows the field. But occasionally the exact size and the precise spot click—if you're one of these perpetual *qui-vivists*.

HOW MUCH is a stickler for a lot of us—if we're fussy. But even this might iron itself out—under the proper auspices.

IF YOU'RE THINKING OF MOVING, why not write your specifications for the new place at the top of this ad, sign your name and address and mail it to

APARTMENT INFORMATION SERVICE

Condé Nast Publications, 420 Lexington Ave., New York City

OF MANHATTAN

od olde glamoure as well. Peace & liman.



Back in the dear dead days of 1929 when people were optimistic, and laborers willing, a marvellous castle was built. This was ultra—out the finest nest you could roost . Since then we haven't had much anything that could compete with and now folks are beginning once ore to appreciate its definite éclat. he number is 730 Park Avenue, here, in a 14-room apartment, for in- nce, besides the usual large living om, pantry and 5 servants' rooms, u'll find a wood-paneled den, one rner of which has been made into e of the pleasantest, bar-y-looking rs we've seen in an age. A huge extra essing-room has built-in closets, with ace enough for a modern Queen Eliz- eth. Hall closets, as well as other es, are unbelievably large and con- n special shelves with fittings built Bathrooms have special marble fix- es to go with the tiling.

On the top floor a 13-room duplex nthouse gets a super-special vista er Central Park from its terrace. Not ly the park, but the buildings to the rth, south and west are on view as ll. Even the foyer has a splendid tlook. Incidentally, the kitchen is rge and sunny, and the living-room etches 38' x 26'. A terrace runs ound all the rooms, giving one the ded air of possessing grounds as well a mansion. Brown, Wheelock & Harris.



The beautifully decorated entrance at 983 Park Avenue is enough [illegible] any appreciative soul into a lease, even before a glimpse of [illegible] apartment with southern exposures that really mean sun. Both living and dining rooms are large, and the latter has a closet for added utility. A kitchen big enough for a hotel adjoins another of those new tiled pantries. The baths are fitted out with rubber tile floors and black fixtures throughout, while the entire apartment is painted and papered in excellent taste, with even the children's rooms done up in a manner reminiscent of Mother Goose.

Number 941 Park, just down the street, contains a very neat penthouse duplex. A 10-foot ceiling, wood-burning fireplaces, and sun are all noteworthy. From the huge master bedroom, a door opens to a divided lower terrace from which vantage point one may examine the distant movements on the Triborough Bridge or catch glimpses of sunlight on the East River. From the lower balcony, stairs lead up to an upper terrace almost 40 by 50 feet. Here a prospective garden or badminton court might be planned, depending upon your athletic ambitions or inhibitions. From this same upper gallery, you have access to the 3 upstairs bedrooms which, by the way, have their own individual elevator entrances—allowing night errants, as well as homebodies, a life comparatively undisturbed. Tishman.



FOR COUNTRY REAL ESTATE

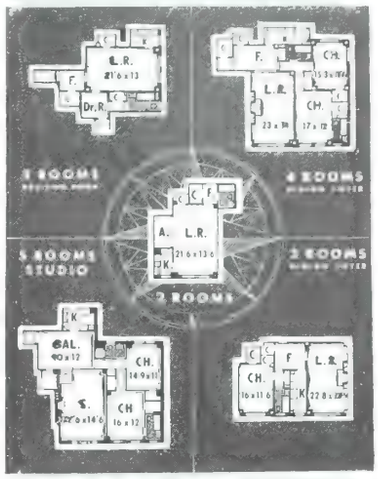
TURN TO SECTION II

In Section II of this issue on pages 100 thru 104 you will find the country real estate advertising pages in which are offered for sale many unusual and attractive houses and plots in nearby New York and Connecticut as well as in other parts of the country. The brokers advertising will be glad to give you more details about their offerings, or you can write to

HOUSE & GARDEN'S REAL ESTATE DEPARTMENT
420 LEXINGTON AVENUE NEW YORK CITY

DELIGHTFULLY LIVABLE

and a distinguished address



More and more smart New Yorkers are realizing the advantages of living over by the river in SOUTHGATE, that *fashionable* colony on Beekman Hill, set apart from the rest of the town—and yet five minutes from the center of everything.

2 ROOMS . . . . . *from* **$60**
3 ROOMS . . . . . *from* **$80**
4 ROOMS, 2 baths . . . *from* **$120**
5 ROOMS, 3 baths . . . *from* **$165**

Some with river views...dropped living rooms...log burning fireplaces...bath with every chamber . . . spacious, well-proportioned rooms...and a wide selection of layouts . . . also Studios, Penthouses, Terraces and furnished apartments.

Southgate
BEEKMAN HILL

East 51st & 52nd Sts.

Renting Office at 414 East 52nd St.
Phone PLaza 3-5010

Management
GRESHAM REALTY CO., INC.

TWO DOUBLE HEIGHT STUDIO DUPLEXES
322 East 57th Street

[illegible] views from terrace and casement windows. [illegible]

Marie B. Busch, 145 East 63rd St., New York
Butterfield 8-1961

Vanity Fair's
Portfolio of
Modern French Art

39 famous paintings
photographed in full color

$12.00

THE CONDE NAST PUBLICATIONS, INC.
Greenwich, Conn.

OBVIOUSLY

These are not merely

Hotel Rooms



Rarely do you find such apartments in New York . . . unless in a private house. Decorated by Anne Tiffany, they are now ready to be seen . . . rooms and suites with a grace and distinction beyond what you might expect even at the St. Regis! You are invited to look at them before deciding on a place to live in town.

Apartments of two, three and four rooms from $3300 yearly. Shorter terms available. Bedrooms from $15 monthly.

Air Conditioning in Summer if Desired

James O. Stack, *General Manager*

THE ST. REGIS
FIFTH AVENUE AT 55TH ST., NEW YORK



TALLY HO KENNELS
43-16 Kissena Blvd., Flushing, N. Y.
DALMATIANS
AND
CHOWS
Young stock occasionally for sale
Kennel Telephone: Flushing 9-9423J
Mrs. I. W. Bonney, *Owner*
Donald Sutherland, *Manager*

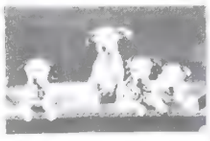


CHAMPION STOCK
DALMATIANS
WHAT-HO KENNELS
Washingtonville (Orange Co.), N. Y.



NORWEGIAN ELKHOUNDS
VINDSVAL KENNELS
Route 3, Winchester, N. H.

DALMATIANS



Champion dogs at stud
Puppies available
HOLLOW HILL KENNELS
Mrs. Paul Moore, *owner*
CONVENT, N. J.

NORWEGIAN ELKHOUNDS



GREEN MEADOW KENNELS
Gale Road, Williamstown, Mass.

CHESAPEAKE BAY RETRIEVERS

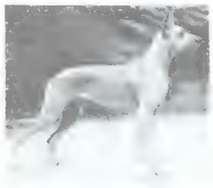


The best duck dogs in the world as well as wonderful all-around retrievers and great companions for children.
Field trial and bench show winners at stud.
Puppies and trained dogs usually on hand.
CHESACROFT KENNELS
A. A. BLISS, owner
Westbury, L. I., N. Y.
on C. N. Bliss estate
Wheatley & Cedarswamp Roads

WALDECK SAINT BERNARDS
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DOG

The Dalmatian or Coach Dog

The Dalmatian or Coach Dog came from the Province of Dalmatia, in the southern part of Austria, and from this province it derives its name. In France the breed is known as the Braque de Bengale.

But in tracing the history and development of this remarkably handsome dog, one is apt to become so engrossed in its origin that, for the minute, the personality and other characteristics of the Dalmatian itself are forgotten. But it is only for the moment. One somehow never loses sight of its striking appearance, its fidelity, endurance, intelligence and courage, even though one becomes fascinated with the background of the breed.

It is thought by many that the Dalmatian is apparently the result of a cross between the Hound and the Pointer, but to speak with any degree of certainty concerning the real origin seems impossible. Although some English breeders contend that the breed is the result of a cross between a Bullterrier and a Pointer, neither form nor markings seem to justify this claim. The breed does not resemble a Bullterrier, but does strikingly resemble the Pointer, and possesses one of his prominent characteristics. In fact, many sportsmen have found the Dalmatian can be readily broken to the gun, and in this capacity he enjoys a good reputation on the Continent where he has worked in the rôle of Pointer for a great many years.

In England at the second recognized show held in 1860, of the five breeds exhibited, one was the Dalmatian; and from the contemporary literature and paintings of the 18th Century it is safe to say that the Dalmatian was known and used as a coach dog over two centuries ago. Going back even further than the England of George III, models of a spotted dog, bearing some resemblance to the Dalmatian, have been found in the excavations of ancient Greece. E. C. Ash in his *Dogs and Their History* refers to one on a tablet of Anteloa II, which dates back to about 2,000 B. C. These are but a few of the earlier records.



The comparative disappearance of the horse in favor of the motor car gave the Dalmatian a setback, but with the current revival of the horse this picturesque dog is fast coming back. Mrs. M. L. K. Abe

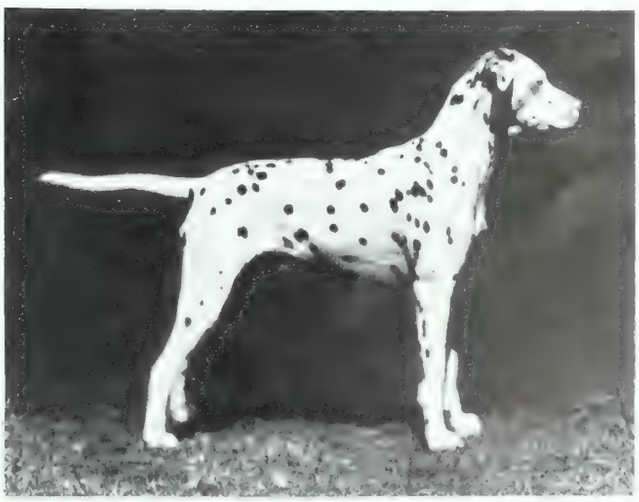
MART

When the world grew motorized it looked as if the Dalmatian might lose his job, but instead he has staged a come-back

Prior to the coming of the automobile the Dalmatian was seen regularly on the highways where with unrestrained liberty he followed or preceded, but mostly followed, his master's carriage, seemingly taking the keenest enjoyment in the exercise, the protection of his master's property and the companionship of his great friend, the horse. Evidence of the understanding between horses and Dalmatians is clear. But now the coach dog has lost his old position since the speedy motor has replaced the horse and carriage, and the highways are no longer safe for any unleashed dog. In this respect, however, the Dalmatian seems to have the advantage over other breeds, for the training he has received through generation after generation has endowed him with a very generous amount of "road sense" and he can well take care of himself except in the fastest traffic.

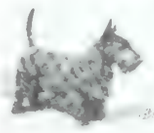
While his love for horses, his fleetness of foot, his sagacity and courage as a guardian of property left in his charge make him the dog par excellence, it seems to be common today to suppose that the breed is devoid of intelligence and unsuitable for use in any other capacity than around the stable. But to own and study the sterling qualities and endearing characteristics of even one good specimen is to dispel quickly any such idea. For general usefulness and intelligence, as a housedog and as a companion, the Dalmatian excels. He has the most amiable of dispositions. This is borne out by the ease with which he is trained to perform tricks or run errands, the methods employed being the same as with any other breed. Of course kindness is essential in the training and handling of this as well as of any other dog. You must secure the dog's love and confidence before you can hope to make him obey you. Under kind treatment the Dalmatian is

(Continued on page 28)



As Rumford Barfisite so clearly demonstrates here, a good Dalmatian bears no slight resemblance to a Pointer, especially in body. He can be trained to do a Pointer's work. Courtesy Mrs. Paul Moore

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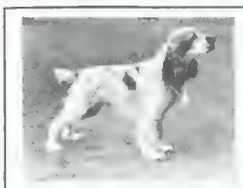


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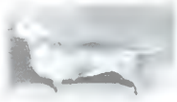
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DOG MART

(Continued from page 27)

always bright, playful and tractable. In these days of obedience training and obedience tests, we look for dogs that the amateur can train efficiently and with ease. The Dalmatian is one of the first dogs that comes to mind. It is instinctive with dogs of this breed to follow at heel and to do the other things required in obedience training.

The Dalmatian has a great love for children. He is big enough to follow up his deep warning bark with a vigorous attack, if necessary, but is always kind, gentle and friendly even to strangers when off duty. Brave, but nevertheless averse to fighting, he toes the line with the best of them when there's fighting to be done. Many seem to feel that dogs of this breed are too large for the house. Although he may weigh from thirty-five to fifty pounds, the Dalmatian can and does fit into the house.

The chief points to look for in the selection of Dalmatian puppies at from two to four months old and after, are: Size and symmetry; smallness, soundness and distinctness of spot; freedom from patches; head long and Pointer-like; tail short and carried as straight as possible, although all puppies curl their tails when young. Dalmatian puppies are born pure white, the spots appearing in two to three months.

To those who may be approaching the purchase of a Dalmatian with caution or misgiving, I say, with confidence, go ahead. You are buying on a rising market and, with the



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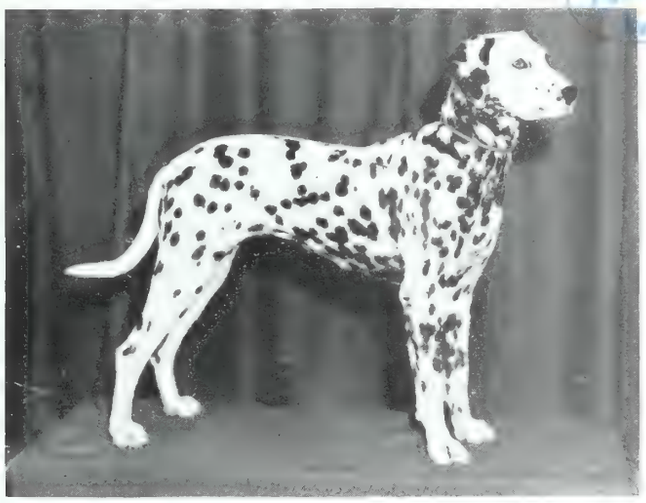


You might not think it, but Dalmatian puppies are pure white when born and develop their characteristic spots only when they have attained some size. These three are on their way to club membership

continued advancement that the Dalmatian is making, your investment is sure to be a sound one.

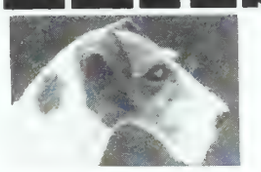
And perhaps the best opportunity for seeing the Dalmatian in the ring and on the bench is at the Storm King Kennel Club show to be held at Storm King, New York, on September 5th. For the Dalmatian Club is holding its Specialty Show in conjunction with the show, and while all the entries aren't in as yet, it seems as though Judge John T. Collins will have a splendid representation of Champions and Hopefuls to greet him when he steps in the ring.

C. E. Harbison



The Best of Breed award among the Dalmatians at the 1950 Westminster Kennel Club Show in New York went to Ch. Fancy Free of Tattoo, whose picture is shown here by courtesy of Mrs. J. P. Hamilton

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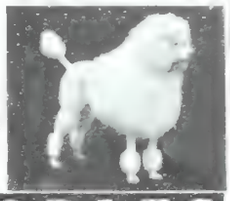
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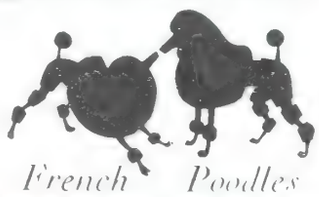


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AN ERROR was made in recording the owner of the Boxer dog, Lustig von Dom, a photograph of which appeared in the April issue. Lustig is still in Germany and is owned by its breeder, F. v. M. Stockmann.

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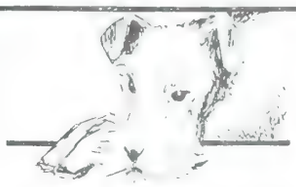
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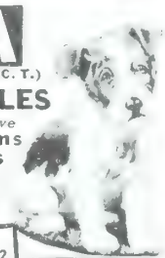
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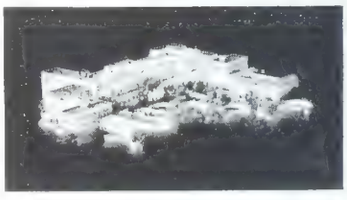
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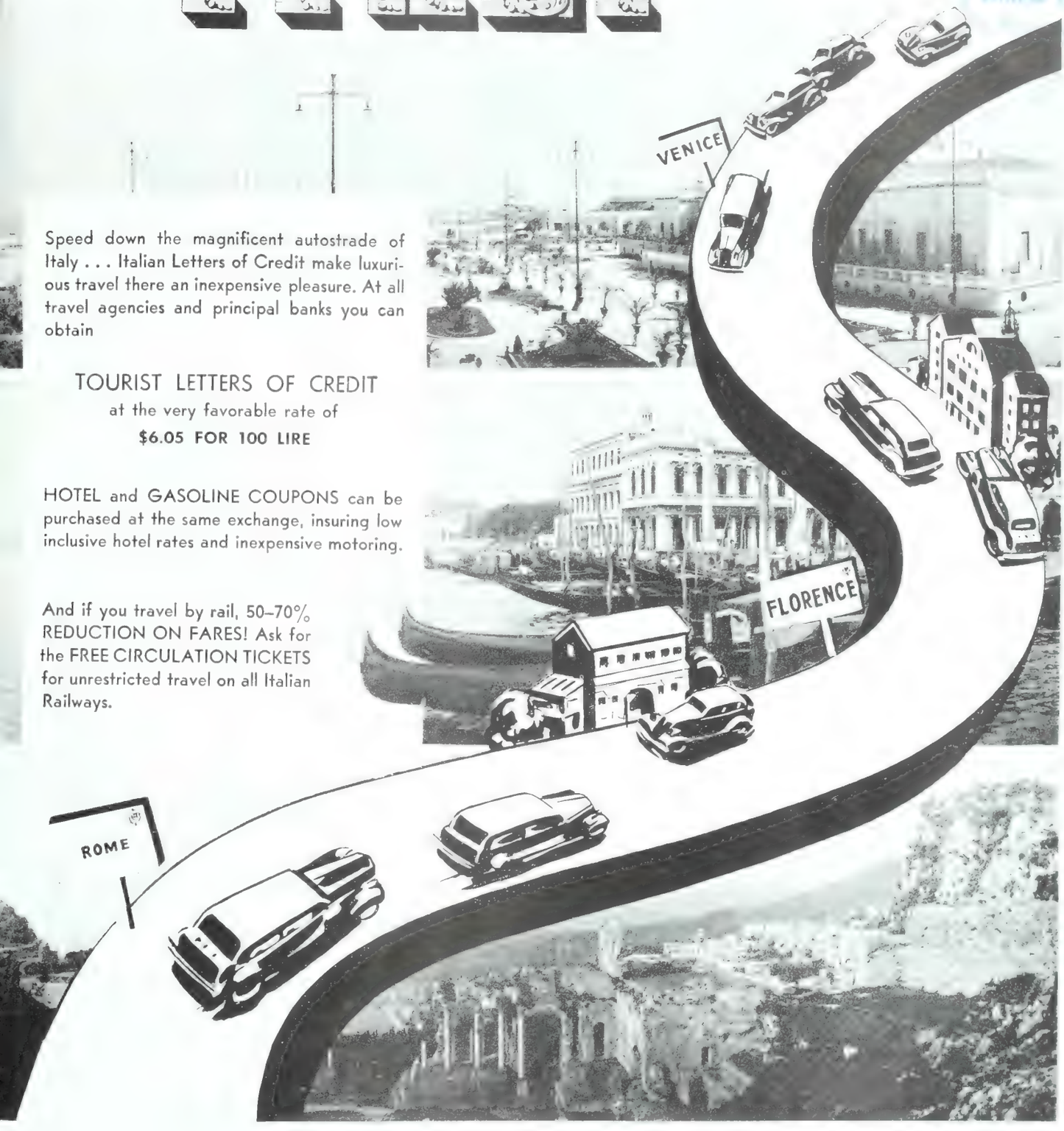
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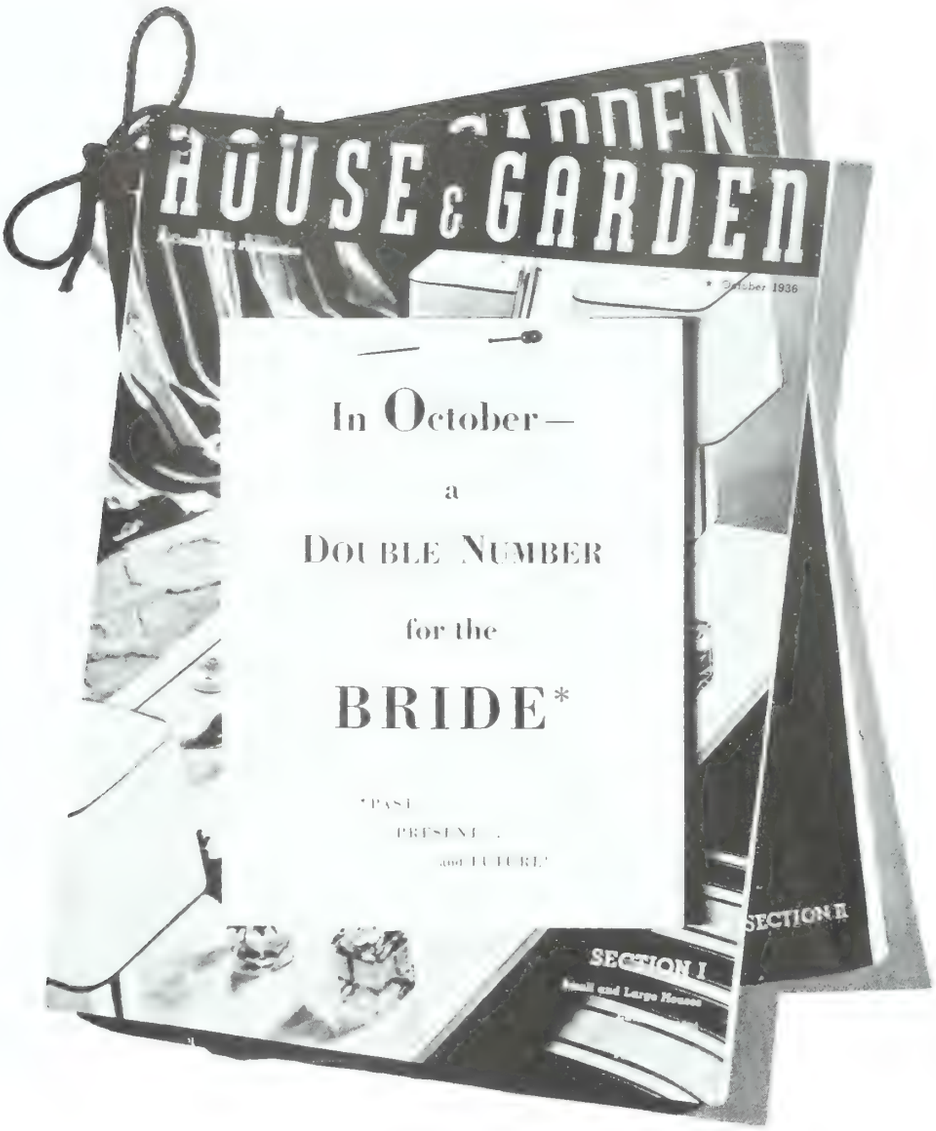
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We call it the BRIDE'S DOUBLE NUMBER, but that by no means describes the full scope of its appeal. For, in reality, the combined October number will be the most important HOUSE FURNISHINGS and HOME EQUIPMENT issue in the history of House & Garden.

The first section, in make-up, character and editorial treatment will be identical with the regular issues of the magazine.

The second, or feature section will be a 56-page publication devoted to the etiquette of the betrothal and wedding, and in addition, will offer comprehensive suggestions for the complete outfitting of the bride's first home.

Here is a storehouse of information that any bride-to-be will want to preserve and refer to time and time again, while the preparations for the wedding and honeymoon are going forward. And after that, it will be found an almost indispensable guide to the bride and groom, when they set about to make their first home a reality.

But, not only will newlyweds find the October DOUBLE NUMBER of House & Garden of inestimable help and service. It will prove an equally valuable guide for every family genuinely interested in making the home more attractive, more modern, more convenient, and more graciously livable.

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HOUSE & GARDEN

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The Bulletin Board

TWO COVERS. This having two sections of House & Garden requires two covers. The lady on our left, who painted the red door cover, is Miss Pascal Anglais, of Canada. She also did our January cover. The gentleman on our right, who designed and rendered the second cover, spattered with houses, is William I. Hamby. In his more serious moments Mr. Hamby pursues the calling of architect. He and his partner, Allmon Fordyce, were responsible for the American Houses shown in our first section.



MAITEMACH OF SILVER. Among the pleasant recollections remaining from a childhood, passed in an old Philadelphia household where many domestic customs prevailed, was the nightly ritual of the silver basket. Promptly at nine every evening the cook came into the sitting-room and set beside our grandmother's chair a basket containing the flat silver. When the old lady was ready to retire, she laid aside her book or knitting and toddled upstairs with the basket in her hand. Then she locked it in her closet and placed the key under her pillow. In the morning the process was reversed. . . . Do old ladies still take the family silver to bed with them?

BLUE ISLES. Most people who have naturalistic pools in their gardens go in for Water Lilies and the accustomed damp-loving Iris and other wet-feet plants around the edges. But at "Piney Crest", the Michigan lake-side garden of Mrs. Claude Hopkins, a far lovelier disposition is made. The banks are planted to *Myosotis palustris* and so are the little islands in the pool—little blue clouds lying on the water.

STEICHEN'S DELPHINIUMS. The last week in June witnessed the staid citizenry of New York going into ecstasies over a one-man exhibition of Delphiniums. The one man was Edward Steichen, staff photographer of Vogue and, incidentally, President of the American Delphinium Society. Many people had never connected his name with this gallant flower. However, had they been readers of House & Garden, they would have known all about it long ago. In the June, 1933, issue we printed a full page in color showing his magnificent towering stalks, and in March, 1932, Steichen himself revealed the secret of raising them with spikes of flowers three, four and five feet long.

DOUBLE NUMBERS

WITH this issue you get more of House & Garden than you have before. It appears as a Double Number. In the first section are the accustomed editorial presentation of homes and gardening and decoration and tempting seasonal merchandise; in the second section thirty houses with plans and skeleton specifications, ranging in price from $7,500 to $25,000.

But why a Double Number? Why not put these two sections together under traditional covers, making one magazine?

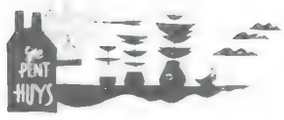
Certain subjects in the House & Garden field warrant occasional elaboration to such an extent that, if included in the magazine itself, they throw it out of proportion. Moreover these subjects are of such important nature and widespread interest that they warrant being preserved in their own distinctive covers.

At this time, when home building is uppermost in the national thinking, such a selection of houses, with a wide price range adaptable to many domestic requirements and budgets and chosen from diverse sections of the country, will doubtless prove an invaluable aid and inspiration to countless readers.

To the American magazine-reading public these two sections tied together and delivered as one package is an innovation. From time to time magazines have made reprints of their editorial matter and offered them in booklet form. These are, in a sense, warmed over pages with which readers are already familiar. House & Garden's Double Number contains material that has never appeared in the magazine before.

The same persistent discernment and high standards of taste which have always characterized the pages of House & Garden will be found directing the choice of houses in this Double Number.

It is hoped that in future issues where the subject warrants the elaboration, we can offer our readers these Double Numbers. The next to appear will be October. Its second section is devoted to the Bride.



A [illegible] ers generally attribute their pentroofs and hang[illegible] construction, it is interesting to find a visitor to New York in 1754—when the populace did not exceed 20,000—writing as follows:

"Most of the houses are of brick and several stories high. . . . Many of them have a balcony on the roof on which people sit in the summer season, and thence they have pleasant views of a great part of the town and likewise of the adjacent water and the opposite shore.

In those days, evidently, the De Peysters looked down on the Stuyvesants and vice versa.

HEAT

Locusts in the giddy heat
  Wear away the afternoon,
Sharpening their toneless beat
  On a dry and dusty tune;

And the tallest hemlock swings
  Long, long shadows on the grass,
While the gritty clamor rings
  Like a saw on broken glass.

MARTHA BANNING LOCKLEY

COLONIAL PAINT. As you page over the thirty-odd houses in the second section, you will note that almost invariably the Colonial houses are painted white. This would come as news to what our statesmen called the Founding Fathers. First, it was not until the country was fairly well founded that the outsides of houses were painted at all, and, second, they weren't painted white. In Connecticut few if any houses were painted before 1700 and in Massachusetts it was not until well into the 19th Century that houses in country towns knew paint. The first or second in that state was the Andrews house at Topsfield, Mass., built about 1710, which went giddy with India red on its window frames and corner boards. The clapboards remained unpainted. This India red—today's equivalent is barn red—was made by mixing red ochre with fish oil. In Connecticut, which was always a wilful colony, old records show that houses were sometimes painted red or yellow or blue. The custom of painting houses white did not come into general practice until the Revolutionary period.

Up in Salem they tell the story of a merchant who prospered and thought to outdo his neighbors by having his house painted. They remarked, "Wal, I see Sam's feelin' his oats—he's begun to paint his house." That was in 1804.



SAVE THE LITTLE KNIVES. We would like to offer a prize—a large, goofy prize—to the inventive genius who will think up a way of preventing servants throwing out silver butter knives and small coffee spoons with the garbage. The yearly loss on these small but necessary bits of household equipment is appalling. We tried firing the servants, but that didn't work. What next?



Founders' Colonial We hear great talk these days about the "Founding Fathers", those leaders in the infancy of our country, whose opinions laid the basis of our national ideals. The way these founders lived—the types of houses they built, the chairs and tables and beds and wallpapers with which they furnished them—is also commanding interest among those who are building and furnishing new homes today.

Whether in New England or Pennsylvania or in the Southern Colonies, the men who built and furnished homes were inspired by classical examples. They thought and planned in noble proportions. Their rooms were large and open. Some of the Founders' principles can be sensed in this drawing-room view of the home of Mr. and Mrs. Henry Ridgely at Dover, Delaware.

Trends in decoration

TIDES of decoration taste creep in and creep out slowly. From a long distance a tendency can be watched coming in. Often its importance may not be realized till it nears the flood tide of popular acceptance. Part of HOUSE & GARDEN'S service to its readers is to watch these tides, prophesy how they will flow and when they will fall. Season after season we have given these tidal reports of waxing and waning trends of decoration. Tendencies we prophesied a year ago are coming true today. What of tomorrow?

Tides of Virginia Colonial

FOR a year or more now we have said that those who bought 18th Century English furniture, whether of the Chippendale era or Sheraton, couldn't go wrong. In this country we class this under the general head of Georgian furniture. That which followed the Revolution and on into the early years of the 19th Century is called Federal furniture. Today the eddy takes a new name. Williamsburg restorations have captivated popular imagination. Reproductions of both Georgian and Federal pieces now come to us as Virginia Colonial. This is not only finding acceptance along the Atlantic seaboard but is meeting with enthusiasm on parts of the Pacific Coast. While most of the pieces are authentic in scale, detail and finish, the enthusiasm may spread into the American Empire style and even Louisiana Empire.



Maple Still Commands Attention

PERHAPS because it is an American tradition—and we Americans cling lovingly to our traditions—maple furniture still maintains its place. It has been with us for several seasons and has appeared in several guises, some good, some lamentably bad taste. That era of reddish maple we can only remember with shudders. Today any number of excellent New England farmhouse models are available and some of them are so superbly finished as to have a patina we once thought only time and human handling could give. The birthrate of illegitimate designs in American maple furniture is dropping sharply. We can have all the traditions we want—exact, authentic and well-made—and at a favorable price. Since Early American houses are popular today, we can expect good maple furniture to remain popular.



Is Victorian Only a Pose?

While as yet we cannot report that marble-topped tables are coming into fashion, we still can hold out hope for those who believe, and don't mind letting the world know, that the old rocking chair is one of the most comfortable and contentment-breeding pieces of furniture the mind of man has ever conceived. What-nots, occasional sofas, occasional chairs and real old front-parlor rockers in horsehair are to be had. One firm has been discovered reviving the Victorian bureau with shelf and drawers and attached heavy mirror. Now it is easy to slide from Late American Empire into Victorian, so that black walnut furniture in large scale and late Empire and Victorian rosewood may be just around the corner. Illinois Victorian, whatever that is, appears to be considered chic by the smart set of Chicago.

Pickled or Blond Woods

The nudist movement in furniture has been going on for some time. It began 'way back in France when every one demanded fruitwood pieces. The demand outrunning the supply, next we found perfectly respectable old furniture being stripped of its paint and presented *au naturel*. Then furniture makers began pickling or blonding their woods. So today we have pickled pine, pickled mahogany, bleached mahogany, amber mahogany and any number of variations of blonds. This wood is being made up into lovely occasional pieces—flower tables, coffee tables, card tables, tip-top tables, couch-end tables, desks and sofas in Adam and Sheraton designs. Incidentally these two English styles seem to be forging ahead, whereas Chippendale, so popular the last few seasons, is rather on the wane.

Molded Plaster a New Note

Last Spring House & Garden began showing its readers the new notes in molded plaster. White plaster lamps and vases appeared in the best decorators' shops, and those who are leaders began to use more and more of this medium. Especially is it being employed on walls. Sometimes the walls are draped with a rough fabric and then coated with plaster or, as the latest development shows, plaster is being molded in a decorative fashion on walls. This new vogue should pay its respects to the Brothers Adam, who first went into plaster decoration a century and a half ago. It has never entirely disappeared as a ceiling treatment. But the latest manifestations are not necessarily Classical; they are amusing, not too refined in execution, and make a delightful background for French Provincial pieces.

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Revival in French Provincial

JUST about the time most every one thought French Provincial furniture had run its course—a course set on its way by HOUSE & GARDEN in a series of articles in 1926, recent demands of customers in the Middle West have led to a revival. Alsatian, Brittany and Lorraine types are popping up here and there. Some are in dark wood, some in butternut. The revival may be the beginning of a new tide or merely an eddy of local currents. On the other hand, a French influence is definitely being felt. Instead of traditional fruitwood finishes, many pieces are in light blond woods—round Empire tables, side chairs, graceful sofas and canapés. Some are slightly smaller in scale than the original Louis XV, while others are fairly faithful to Louis XVI. The coverings have pale ground and the quilted chintzes are in muted colors.

The Return to Elegance

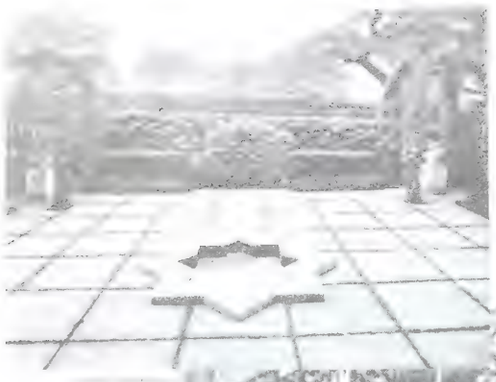
WITH every evidence that we are out of the depression woods and on the road toward an era of relative prosperity, a return to elegance is natural. Here and there one sees pieces of highly lacquered furniture—a style both elegant and expensive. More and more people are asking for exquisite pieces, for copies of unusual museum objects. They are no longer satisfied to have a copy of any kind of Sheraton chair; it must be a particular Sheraton chair from So-and-So's collection. The connoisseur taste is everywhere—in the choice of fabrics, wallpapers, floor coverings as well as furniture. This taste demands quality. Mere outward appearance and style at a cheap price are not enough. The definite attraction of English 18th Century designs is an indication that authoritative taste is making itself heard.

Take Your Choice of Modern

WHEN first announced, Modernism was to be the symbol of a brave, new world. By now it has grown old and rather tired. It is no longer brave nor new. In the higher and fancier brackets, it is merely an echoing of what came out of Vienna, Berlin and Paris a decade or more ago. In the lower brackets it has settled down to good, honest, sensible furniture—as it was intended to be by its original Teutonic designers many years back. In the mass production of plain Modern furniture, the movement finds its natural category. It is the furniture produced for Modern houses, just as Craftsman furniture was the style produced for the bungalow. William Morris, Gustave Stickney and Elbert Hubbard are bungalow-era names not to be forgotten or ashamed of; they planned honest, simple furniture without (*Continued on page 87*)



MODERN GARDENS IN Paris



At Le Chesnay, Mme. de Lys designed for the Comte de Moustier this distinctive modern Paris Garden. The floor is paved in large square blocks of cement and pebbles between which grass is grown. A raised star-shaped pool lies smartly in the exact center—the only ornament on the paving. The strict coldness of this background finds relief in the corner trellises of wrought iron and Ivy. The wrought iron fence is faced by a heavy Ivy hedge, against which lies a lower, clipped Box hedge of darker green and two rows of pale pink Begonias and potted pink Geraniums

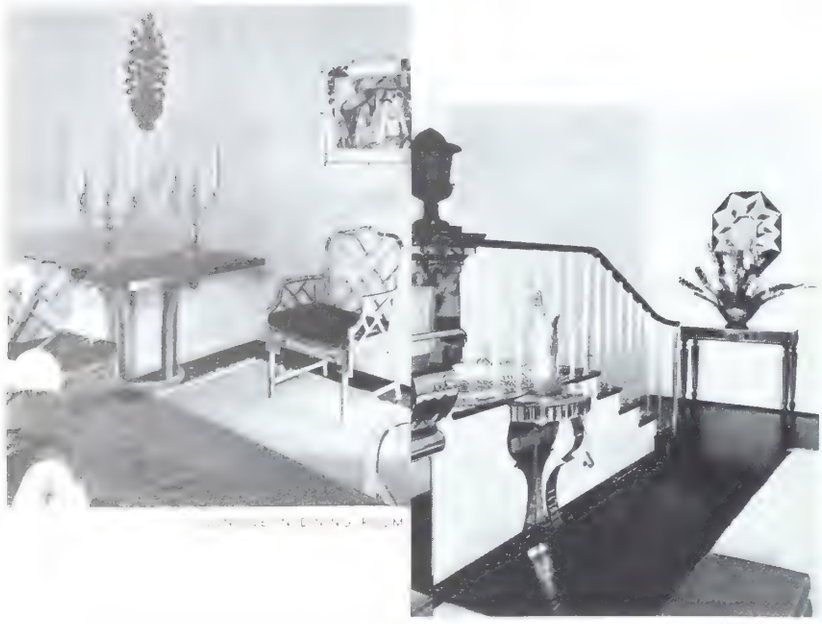




M. Albert La Prade, modern architect, executed this patterned garden for the Paris residence of the Countess Jean de Vogüé. Symmetry is evident in every detail, even to the little pots of Box bushes along the border edge. Flag paving makes a checkerboard of squares of Rose bushes, alternating with clumps of evergreens in squares of smooth grass. The two features which most characterize the modernism of this design are the pink Roses, the sole flowers in the garden, and the border, which substitutes mulberry shale for the traditional grass walk

LIBRARY

Mr Deeds comes home . . . .



STAIRWAY INTO LIVING ROOM

STUART O. BE



DRAMATIC CONTRASTS IN THE LIVING ROOM



When he has played the final note of "Rocked in the Cradle of the Deep" on his tuba, seen Grant's tomb and slid down the banisters for the last time, Mr. Deeds, in the person of Gary Cooper, comes to anchor in this inviting house in Brentwood, California, designed by Roland E. Coate and decorated by Elsie de Wolfe.

Simplicity is the keynote of the living room entered by stairways on either side of the fireplace. It's a room of sharp contrasts—rough white rug on a black floor, brilliant fabrics against white walls. Furniture is in poison green damask, green leather and gray-green satin. Curtains are green and white chenille. Sparkle and space are added by mirrors on the wall, a mirrored fireplace and antique mirrored consoles.

Japanese wood paper on walls and ceiling, bamboo fireplace and chairs, Japanese prints framed in mirror and bamboo give an Oriental flavor to the dining room. Chair seats are in shiny black leather; a yellow rug covers the polished black wood floor. The table is an unusual piece made in three sections. When not in use, the end pieces form consoles, as shown opposite.

The bedroom is a symphony in dusty pinks, with sharply defined mirror accents and a chocolate brown floor. The bed is covered entirely in white crushed velvet; chairs are in brown satin.



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ivers bulbs for the South

There are two ways of determining the best plant material for a given location. One is to study the native flora, and the other is to experiment with plants from similar climates. Gardeners on the Pacific coast have already discovered that their hot suns and periods of drought supply the conditions necessary for maturing certain bulbs from tropical and subtropical countries, and we're beginning to learn that many of them can be grown with equal success in the southeastern states. Some of the eastern catalogs list a few tender bulbs, but most of them must be ordered from California growers.

Among the plants contributed to American gardens by the warm countries are representatives of the three great bulb families, the Amaryllidaceae, the Liliaceae and the Iridaceae. Ranging in color from flaming orange and scarlet to clear pink and pure white, and in size from the magnificent Crinum to the dainty *Brodiaea multiflora*, they also offer a wide variety in form and foliage.

The Amaryllis family is a major source for bulbs for mild climates. Their grace and charm is suggested by the poetic and mythological names of some of the genera: Lycoris and Nerine for sea sprites; Amaryllis for the nymph celebrated by Theocritus and Virgil; Hyacinthus for the unfortunate shepherd, beloved of Apollo; and Zephyranthes, flowers of the west wind. Amaryllis, the genus which gives its name to the family, has only one species, although many closely related forms are known as Amaryllis. The common or garden Amaryllis, a dull red Lily with a white keel, is *Hippeastrum johnsoni*; Hall's Amaryllis, sometimes called the hardy Amaryllis because it can be grown farther north than most species, is *Lycoris squamigera*, and so on.

The true Amaryllis, *A. belladonna*, from the Cape of Good Hope, is common in gardens on the Pacific Coast, but is seldom grown out-of-doors in the East, although it is hardy to Washington. When I first saw its naked scapes, crowned with delicate pink flowers, and growing right out of the bare, cracked earth of a dusty patio, I said to myself that my garden would be the perfect place for it. The flowers remain fresh for a long time under the hottest sun in spite of their apparently delicate texture. They are delightfully fragrant. *A. belladonna* blooms late in July or early in August, and needs to be planted with some sort of a ground cover as its own foliage does not appear with the flowers. Annual Ageratum does very well for this, with the silvery foliage and soft lavender Daisies of *Boltonia latisquama* for a background. The wide, Narcissus-like leaves have a faint gray midrib. They come up in early (*Continued on page* 91)

HOUSE & GARDEN'S
FOURTH FLOWER PRINT

With this almost modern reproduction of an Anthurium, House & Garden presents a sketch by famous old flower prints and drawings in [illegible] quiet enclosure of Kimbolton Abbey, Hunts, England. It is the mid-18th Century, a period when one of the marks of a lady of quality was that she could draw flowers. There we encounter two such ladies, sisters Frances Loxam Fellowes and Urania Marguerite Fellowes, busily engaged in filling their portfolio with drawings of exotic plants. We do not know whether Frances or Urania was responsible for this study, but history does record that they were the aunts of the late Lord de Ramsey, whose ancestors from 1775 to 1857



A FALL PLANTING TABLE

For the Edification

of the alert gardener whether he be amateur or professional by pursuit

HARDY PERENNIALS

NAME	BLOOMS	HEIGHT	COLORS	REMARKS
Aquilegia	*May—June*	*3 — 4*	*Yellow, blue, various*	*Graceful and airy, especially valuable in mixed border.*
Aconitum	*June—Sept.*	*3 — 5*	*Blue*	*One of the best for shady and semi-shady positions.*
Anchusa	*May—June*	*3 — 5*	*Blues*	*The new varieties are great improvements. Give full sun.*
Anemones	*Sept.—Oct.*	*1 — 2*	*White, rose*	*Beautiful flowers, lasting until hard frost. Good for cutting.*
Bleeding-heart	*May*	*2 — 4*	*Rose pink*	*Old-fashioned and lovely. Dies down after blooming.*
Campanula	*June—Aug.*	*½— 3*	*Blue, white, pink*	*Wide variety of species for borders and rock gardens.*
Coreopsis	*June—Aug.*	*3 — 4*	*Golden yellow*	*Anywhere except in shade. Keep old flower heads removed.*
Dictamnus	*May—July*	*2 — 3*	*Pink, white*	*Showy for the mixed border; give rich soil and sun.*
Delphinium	*June—Sept.*	*3 — 6*	*Blues*	*Indispensable for background in the mixed border.*
Ferns	*May—Oct.*	*1 — 4*	*Foliage*	*Good for shady positions, especially massed around the house.*
Foxgloves	*June—July*	*4 — 5*	*White, purple, lilac*	*For backgrounds in the mixed border. Dominate whole garden.*
Hardy Asters	*Aug.—Oct.*	*3 — 6*	*Blues, purples, various*	*Sun, good soil. Unexcelled for late border masses.*
Hardy grasses	*May—Oct.*	*2 — 5*	*Foliage*	*Should be used freely both by themselves and in mixed border.*
Hardy pinks	*May—June*	*1*	*Crimson, white*	*Old favorite. Among the easiest to grow of border plants.*
Hemerocallis	*May—Aug.*	*2 — 4*	*Yellows, orange, various*	*Full sun, good drainage. Modern varieties especially fine.*
Hibiscus	*July—Aug.*	*5 — 8*	*Pink, white, red*	*Full sun, but prefer moist soil. Robust growth with immense flowers.*
Helianthus	*July—Sept.*	*5 — 6*	*Orange, yellow*	*Desirable for shrubbery planting and in clumps. Newer varieties.*
Iris	*May—July*	*2 — 3*	*Blue, lavender, various*	*Select varieties for succession of bloom and character of soil.*
Lupin	*May—June*	*3 — 4*	*Blue, pink, various*	*Sun, good drainage. Massive, showy flower spikes.*
Peonies	*June*	*2 — 4*	*Red, white, pink*	*Strong soil and sun or partial shade. Cover crown 2" deep.*
Perennial poppies	*June—Sept.*	*1 — 3½*	*Red, white*	*Iceland Poppies bloom all season; "Oriental" in May and June.*
Primroses	*April—May*	*½— 1*	*White, yellow, various*	*Good for half shady position and rockeries. Rich soil.*
Phlox	*June—Aug.*	*2 — 3*	*Pink, red, white*	*Select for succession of bloom, replant every three or four years.*
Rudbeckia	*July—Aug.*	*4 — 6*	*Yellow, orange*	*Hardy, robust; spreads by itself; excellent for screening.*
Spirea	*May—June*	*2 — 5*	*White, pink*	*Prefers semi-shade and moist soil; good for borders; permanent.*
Stokesia	*July—Aug.*	*1½— 2*	*Blue, white*	*Good for masses and beds in sunny positions; very hardy.*
Sweet William	*June—Sept.*	*1½*	*Pink, white*	*Extremely hardy and permanent; fine for cutting.*
Trillium	*May—June*	*1½*	*Red, white*	*Good for moist, shady positions in the hardy border.*
Veronica	*June—Aug.*	*1½— 4*	*Blue, white*	*Long spikes of flowers; extremely effective in mixed border.*
Vinca	*April—Nov.*	*½— 1*	*Foliage*	*Good as ground cover in shady position and under shrubs.*
Violets	*April—May*	*½— 1*	*Blue, white*	*A generous number should be included in every mixed border.*

SHRUBS

Beauty-bush	*May—June*	*5 — 8*	*Soft pink*	*Good soil, full sun. A cascade of bloom when well grown.*
Berberis	*April—Nov.*	*2 — 3*	*Foliage*	*Best general plant for informal hedges; color in autumn.*
Bush Honeysuckles	*Apr.—July*	*4 — 8*	*Pink, white, various*	*Good soil, sun. Many uses. Colored fruit a feature.*
Deutzia	*May—July*	*6 — 8*	*Pink, white*	*Very hardy, permanent, and free-flowering; any soil; full sun.*
Hydrangea	*May—June*	*15 —20*	*White, lilac*	*Tall hedges, screens, and individual specimens.*
Lilac (Syringa)	*June—Sept.*	*10 —15*	*White, pink*	*Lawn specimens, hedge terminals, screening hedges.*
Forsythia	*April—May*	*8 —10*	*Yellow*	*Single specimens and in mixed border. Best early shrub.*
Japanese maples	*May—Oct.*	*10 —15*	*Colored foliage*	*Invaluable alone on the large or small lawn.*
Rhus	*July*	*15 —20*	*Foliage*	*Unique and effective. Good background shrub.*
Spirea	*May—June*	*15*	*White, pink*	*Invaluable in the mixed border; also isolated. Many varieties.*
Althea	*Aug.—Oct.*	*15 —20*	*White, red*	*Tall hedges and single specimens. Very hardy.*
Viburnum	*May—June*	*12 —15*	*White*	*Hardy and effective. Flowers followed by white or scarlet berries.*
Weigela	*June—Aug.*	*8 —12*	*Pink, white*	*Extremely pretty and free-flowering. Graceful single specimens.*

BULBS

	Plant Apart	*Inches Deep*			
Tulips	*4— 8*	*4— 6*	*1 — 3*	*Pink, purple, red, white*	*Most effective in long borders and in front of shrubs.*
Narcissus	*6—12*	*5— 7*	*1 — 2*	*White, yellow*	N. poeticus *and* N. P. ornatus *good for naturalizing.*
Hyacinths	*6—10*	*5— 7*	*1 —1½*	*Blue, white, pink*	*Best for formal and design bedding. Mass in variety.*
Lilies	*12—24*	*6—10*	*2 —6*	*White, red, yellow*	*Plant soon as received. Succession of bloom throughout summer.*
Snowdrops	*2— 4*	*3— 4*	*½*	*White*	*Earliest flowering; naturalize in open woods or lawn edges.*
Scillas	*2— 4*	*2— 4*	*½*	*Blue, white*	*Under trees or on shady lawn; will stand close mowing.*
Crocus	*2— 4*	*3— 4*	*½*	*Blue, white, yellow*	*Brightest of the early spring blooming bulbs. Naturalize.*
Spanish Iris	*6—12*	*3— 4*	*1 — 2*	*Blue, purple*	*Prefer a light, friable soil; good for the mixed border.*
Grape Hyacinth	*2— 3*	*3*	*½*	*Blue, white*	*"Heavenly Blue" the best variety; plant in groups.*
Anemones	*4— 6*	*3*	*½*	*Blue, white, scarlet*	*Prefer well-drained, sheltered position; good for rockery.*
Allium	*6*	*2— 4*	*1*	*Yellow, blue*	*Naturalize where grass does not have to be cut and in borders.*
Chionodoxa	*3— 6*	*2— 4*	*½*	*Blue*	*Prettiest of the early blue spring flowers; naturalize in grass.*

HINTS

NOTHING short of many pages can cover the whole question of Fall planting, but here in condensed form is the basis of the story.

Be sure that the plants are in a healthy condition. Plants set out in the Fall in a dormant or semi-dormant state may not give evidence of infestation, so buy from a reliable nurseryman. Plants should be well matured; the wood should be firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of perennials. Set out immediately upon arrival.

Any ordinary good soil will answer for most plants. Avoid extremes of coarse sand, gravel, coal ash, or broken brick. Lime is good for both extremely heavy and light soils. Only standard recognized fertilizing materials should be used.

Before planting see that all roots are in proper condition. Cut off broken or straggly roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be set out so that the tops are about level with, or slightly lower than, the surface. Firm in soil about roots. Tag all plants.



Dark damasks fo

Menus by appointment

New starts for gay meals

To people who love food, planning menus is an enchanting indoor sport. But when we want to please ourselves and please our guests and use all our newest discoveries at once, we often find ourselves plunged into some strange incongruities. That peasant dish that you tracked down in Bavaria appears oddly out of place if it is passed on your aristocratic Limoges platter. Likewise, the impressiveness of terrapin is vastly impaired if it is served in bouillon cups.

House & Garden has conceived a new approach to the matter in suggesting that you consider your table accoutrements before you plan your menus. This plan has other virtues than avoiding incongruities of service. You will find that your menu automatically acquires a certain harmony, and that you can put into usage many of your appointments that have been lying idle because they haven't seemed to fit into the picture.

For example, suppose your heirloom pieces haven't yet descended to you, and you have acquired your china and glass chiefly because you thought they were fun. Among them are some screw-top British egg cups, a vast and beautiful pewter platter, Lenci plates, shallow crystal dessert plates, and modern glasses on square bases. Use them together and have your menu make capital of their individual quality. You might have for lunch a new version of bacon and eggs, the eggs coddled with cream and cheese, the bacon concealed in the bacon rolls that Elsie de Wolfe made famous at her cocktail parties; cold sliced fillet of beef surrounded by bright bouquets of vegetables; raspberries with clotted cream.

Or you are the proud possessor of an almost complete set of Crown Derby, which, grâce à Dieu, includes a tureen. Your glasses are Waterford with sizes for every wine. Your linens are beautiful ivory Celanese, really modern but traditional in effect. Your menu—Potage St. Germaine (most certainly from the tureen); brook trout (boned!); a rack of lamb with artichoke hearts heaped with tiny pease; a salad with foie gras; and, for dessert, flaming pears. Wines? With the trout try Pouilly-Fuisse, a charm- (*Continued on page* 78)

bright tables

HERE it is—the new dark table linen you'll be seeing at all the brightest parties. "Romantic Blue" they call this dusky violet shade and what a background it makes for the modern gray and red china and the delicate glasses with their thermometer red stems. Very effective also is the use of contrasting napkins—in this case the same gray shade as the plates, with letters embroidered in blue and red. Table cloth, china, glasses, crystal globes for flowers, circular mirror plaques and red leather dining room chairs: Macy's. The flat silver is Georg Jensen's distinguished modern pattern "Acadia". For another dramatic setting, start with a table cloth in Java brown and use brown and green Swedish glass, beige plates sprinkled with little green and brown leaves, dark green glass flower globes. There's also a rich Burgundy shade, an emerald design and a lovely smoky gray. Practical note: you will find that they all wash beautifully

Once Upon a Time . . .



Written and drawn by June Platt

ONCE upon a time there was a fancy cook, and a very fancy cook she was indeed. Fortunately she was a good cook, too, or this would be a very sad little story. Occasionally her enthusiasm for decorating would carry her creations into a realm bordering dangerously on the ridiculous, but she was never known to neglect the careful cooking of a dish for the decorating of it. Nothing as dull as a butter ball ever graced her mistress' table; instead, butter would appear in the form of a remarkably realistic, full blown yellow rose, on a bed of crushed ice, with real rose leaves and stem attached. She could also make tiny little calla lilies, for individual butter plates, or fashion dainty baby carrots with little sprigs of parsley for foliage.

The most entrancing little goldfish made of raw carrots, with transparent-paper-thin fins and tail made of radishes, would mysteriously appear in the finger bowls which, prepared in the pantry by the less imaginative waitress, previously contained the usual spray of rose geranium. Once when there was no time to make goldfish and rose geraniums were not to be had, the waitress asked the cook for a suggestion. A rose was promptly extracted from the dining room table, pulled apart and a petal was floated in each bowl; and as a crowning touch one drop of rose water was placed on each petal to represent dew drops. Not a bad idea at that. While we are on the subject of finger bowls, did you know that there are at least half a dozen different fragrant leaves which may be used? lemon verbena, rose geranium, mint geranium, apple geranium, nutmeg geranium, and I have even heard of using tarragon leaves. Another little suggestion: the water in finger bowls should be lukewarm, not ice cold.

To go back to our cook, she had a passion for paper frills; chops, ham bones, lamb bones, drum sticks, hors d'œuvres-toothpicks and even chicken wings were invariably dressed in frills, all of which she made herself. Once in a while they were made of Cellophane: light pink, red or green. We're not quite sure whether the book of etiquette would approve, but they were very gay and festive looking.

Soup was garnished with crisp, uniformly cut, hot croutons or powdered parsley, or paper thin slices of lemon, or vegetables cut in fancy shapes with cutters sold especially for this purpose. Sometimes for variety clear soups would have thinly shredded French pancakes or little cubes of French fried potatoes added at the last moment. On state occasions she made tiny little flowers, pink, green and white, cut out of Royal custard for the clear consommé.

Fish was generally decorated with a generous supply of fried parsley, nice and crisp, and lemon, cut in every conceivable shape from baskets to slices, the edges of which were rolled in paprika or powdered parsley. Also for very fancy parties she decorated hatelets within an inch of their lives with shrimps,



There Was a Fancy Cook

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crawfish, mushrooms and lemon. In case you don't know what a hatelet is, it is a collection of suitable and decorative bits of food, placed on a long silver skewer with a fancy top. The skewer is then inserted as a crowning touch either into the food itself, or into the socle on which it is mounted.

Meat platters were decorated with white or red camellias cut out of raw turnips or beets. Sometimes the white ones were faintly blushed with pink. Calla lilies were made of raw turnips, carrots and parsley. She had a grand time clipping tight bunches of parsley into formal shapes that would put an English box garden to shame. The hatelets for her meat dishes were decorated with truffles, mushrooms, or vegetable flowers.

Birds were garnished with crisp watercress or parsley, the hatelets composed of truffles, mushrooms and cocks' combs.

She showed great restraint with her salads, but was lavish with chopped chervil, tarragon and chives.

Her desserts were so fancy that I couldn't possibly begin to describe them. Spun sugar nests for ice cream eggs, meringue bee hives filled with ice cream with little bees made of almonds with caramel glazed wings, soufflés with soufflés on top of them, crowned with a wafer-thin, gold-leafed lid, and so on and so forth. But flavor was never sacrificed for beauty.

Fruit was always decorated with grape leaves or calax. Cherries and strawberries appeared in a perfect mound on green leaves, the stems being all carefully concealed within.

Cold meats were garnished with aspic chopped or cut in fancy shapes, watercress, parsley, and the most intricate of intricate hatelets made of cocks' combs glazed with aspic, truffles, lemons, pickled lambs' tongues, and bits of chicken breast cut in fancy shapes, miraculously encased in aspic.

She made ice cubes of orange juice for orange juice, ice cubes of ginger ale for ginger ale, she sometimes amused herself by decorating the frozen cubes with maraschino cherries, blackberries, strawberries and an occasional sprig of mint or a tiny little forget-me-not.

I could go on forever telling you how she decorated her cakes with real flowers, inlaid jelly, or powdered sugar. How she made baskets of raw potato, macaroni and partially cooked noodles, then fried them in deep fat, all just to have something suitable to serve pommes soufflés in. How she curled her celery, and shaped her rolls, and peeled her baked apples and sliced her cucumbers, and powdered her parsley. I know that any minute now you are going to tell me you don't believe a word of it, but my answer to that will be please to remember that I started this story with "once upon a time." It just happens that I know how to produce some of these fancies, in case you want to indulge in a bit of frivolity. Here are directions for a few of them:

CARROT GOLDFISH FOR FINGER-BOWLS

With a sharp knife, carve out of small tender red carrots as many one inch long ovals as you will want fish. Flatten them slightly on the bottom and try to have the ovals come to a sharp edge down the center of the top. These ovals will make the body part of the fish. The fins and tail are made of almost paper thin slices of either radish or white turnip. Most dictionaries give a picture of a goldfish which you may use as a guide in cutting the fins and tail, but be sure to leave a little extra on the pieces so that they may be inserted into slits in the carrot to secure them in place. Caraway seeds are inserted for eyes. They are sharp and go in easily. The sharp ends sticking out should be snipped off with scissors. Put the fish, once assembled, into ice water in the refrigerator to keep crisp until ready to place in finger-bowls, along with a bit of geranium or a little flower. The bodies must be cut carefully so that they are not lopsided and the two lower fins should be inserted at a 45° angle so the fish will balance on their tail and fins in the bottom of the bowl. These fish keep beautifully in the refrigerator for several days and may therefore be used several times.

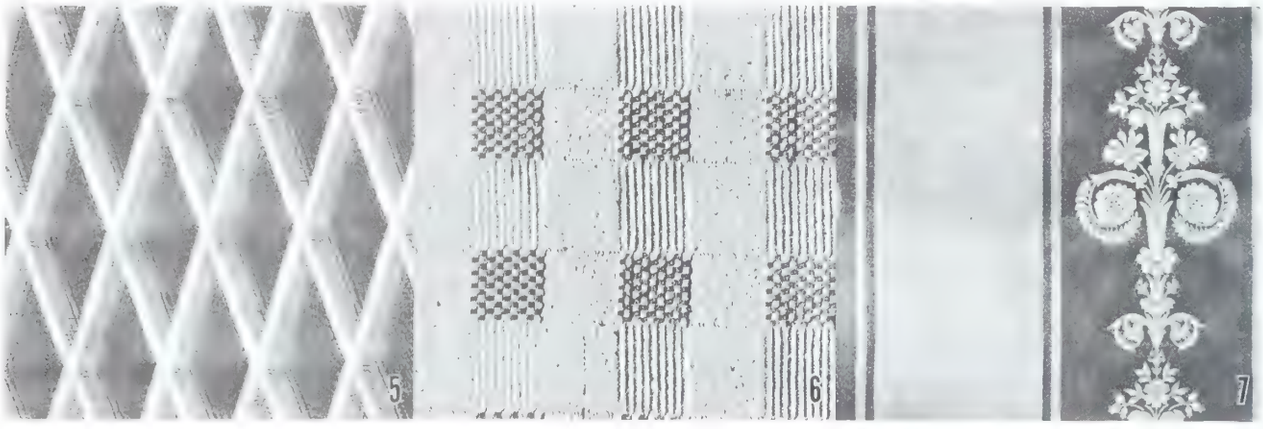
LARGE YELLOW BUTTER ROSE

First scald your butter paddles several hours before you will be making the rose, and put them in the refrigerator right under the ice freezing compartment so that they will be well chilled. Now put some ice in a large bowl of water, and when the water is cold cut ½ pound of butter in various sizes. One small piece, three slightly larger pieces, then five pieces even bigger and last of all seven pieces bigger than the rest. Put the pieces of butter, as you cut them, into the ice water. When they are all ready proceed to make butter balls in the usual manner, rolling the pieces around and around until nice and round, on the rough side of the paddle. Work quickly because the butter must not be too hard for the next process, which consists in putting the balls one by one on the smooth side of one paddle and slapping them with the smooth side of the other paddle until you have flattened them well out into thin wafers not more than an eighth of an inch thick. Put them back into the ice water as you make them. Now take the smallest wafer and roll it up with your fingers to fashion the center or heart of the rose, having a slight flare at the top, and the bottom closed. Then take the three slightly larger pieces and secure them to the heart slightly overlapping each other and flaring out a bit, just like a real rose. Put the rose as you form it back into the water for a second or two so that it remains firm. Next add the five petals overlapping them well at the bottom and opening them out well at the top. Pinch and roll the edges here and there imitating the petals of a real rose, as realistically as possible, but (*Continued on page* 78)

LATEST FABRIC NEWS



PRINTS, linen and cotton, bold and bright. 1. Georgian linen: Margery Sill Wickware
2. "Oval", glazed chintz with large repeat, light tones on darker grounds from W. & J. Sloane
3. Glazed percale designed in Paris . . . gay colors floating over white field: Wanamaker's
4. Reproduced from an early Victorian chintz . . . florid garden, swans, urns: Elsie de Wolfe



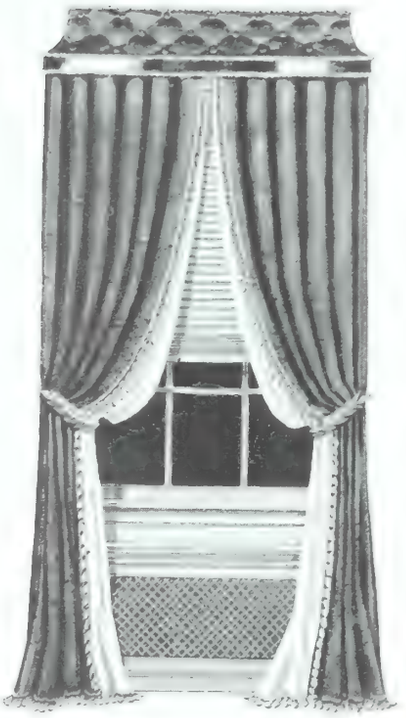
DAMASKS both original and traditional. 5. Lattice effect, in Chinese colors: Elsie Cobb Wilson
6. Shows unusual weave, a design of squares in pure silk: Rebecca Dunphy & Grace Hutchins
7. Documented from Empire designs . . . very distinguished in gold color: James McCutcheon



TEXTURES vary in character. 8. Corduroy rope effect—gray and other colors: Hampton Shops
9. Deep textured design of plumes in green. Other colors: red, blue, brown: Elsie Sloan Farley
10. Wool Hereford Cloth, knitted striped effect; variety of graded colors: Hampton Shops
11. Sculptured swags in off-white with colored details: Rebecca Dunphy & Grace Hutchins
12. Modern chartreuse and black motifs outlined in white, natural background: W. & J. Sloane









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Various Valances

FOR VARIOUS ROOMS BY DECORATORS





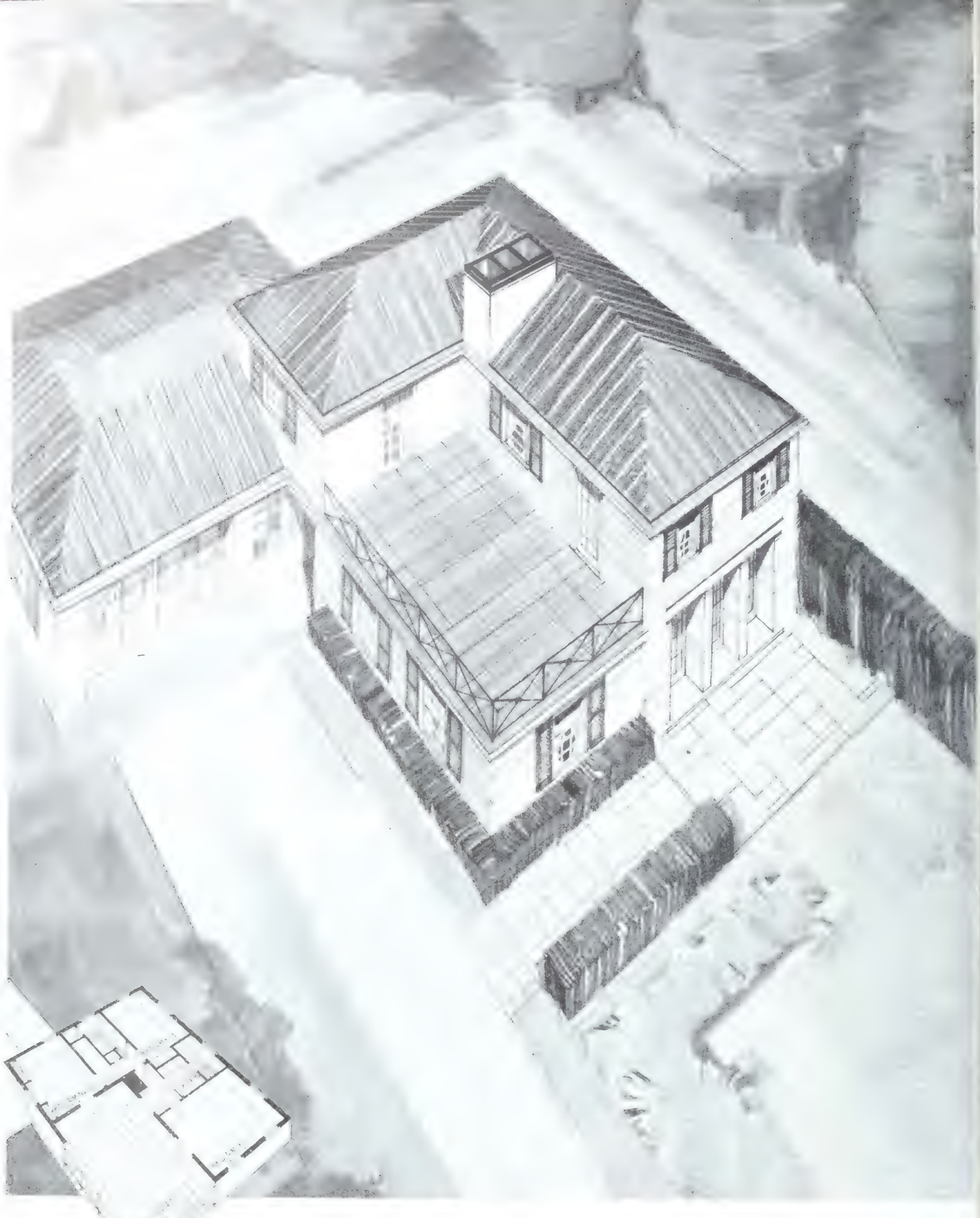
LEFT, above, R. H. Macy & Co. covers a valance board with two pieces of leather laced with leather thongs. The triple-tiered curtains are made of semiglazed chintz which is printed in an amusing pattern with gay Tyrolean characters used as motifs on darker fields

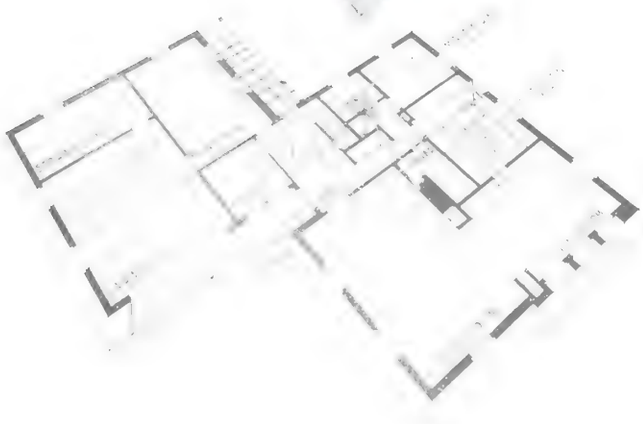
CENTER design by Hampton Shops shows a shaped cornice in tufted gray satin edged with a border of mirrored glass. The luxurious draped curtains are satin matching the valance and faced in shell pink

RIGHT, above, B. Altman & Co. creates a palmette of graduated lengths of half-rounds of natural bamboo. It may either be used alone as trim for the window opening, or, as shown here, with a full curtain of net

EXTREME right, Bello's designs a valance board in lines and scrolls of heavy satin-covered cording. The sleek satin curtains, falling straight to the floor, are edged in the same manner. This severely simple treatment is well adapted to numerous varieties of rooms and schemes

DESIGN at right, by Hobe Erwin, makes telling use of deep points, braided and trimmed with tassels and frogs. The material employed is a ribbed mohair. The soutache braid and trimming can be a contrasting color, or of a much lighter value of the color of the hangings





THE REGENCY INFLUENCE

[illegible] is fundamental to the [illegible] well organized plan. House & Garden [illegible] Albert Farwell [illegible] William T. Hurley to design a New American home based on the [illegible] requirements. Four [illegible] interpretations of the same plan are offered, the solution on this page being designed by [illegible] Regency design. The house contains 40[illegible] cubic feet which at forty cents a cubic foot, excluding the cost of building to $12,000. To find the approximate cost if built in your locality, consult [illegible] contractor. Working drawings and specifications have [illegible] Farwell [illegible] Foulkes and Hurley.

HOUSE & GARDEN



If you're planning to build

READ THIS ANALYSIS OF THE PLANS OF OUR FOUR NEW AMERICAN HOMES

IT MIGHT be stated as an axiom that a house is no better than its plan. No matter how attractive in appearance the house may be, no matter how charming the architectural and decorative treatment, if the plan is inadequate or poorly organized, the house must be inherently unsatisfactory. And the weaknesses of the plan will continue to make themselves felt until they are corrected—if, indeed, they can be corrected, once the house is built.

What constitutes a good plan? What are the factors which ought to be considered when drawing the plans for a house; and what should be looked for, in a plan, to see if these conditions have been met?

The answers to these questions, which we submit in this article, result from a conscious and thorough effort on the part of HOUSE & GARDEN to consider the problem entirely in the light of contemporary needs and contemporary family life. First, we conferred with the distinguished architects and designers, Allmon Fordyce and William I. Hamby, whose reputation for original research in contemporary planning is well known in the architectural field, and asked them to design a house which should be moderate in cost yet planned to meet squarely the conditions commonly imposed by the requirements and activities of the average contemporary family. Then, as a check on their research, we conducted our own independent survey by sending out five hundred questionnaires to those of our readers who had indicated to us that they were building, or about to build, new homes. We asked them what kind of house they liked, what kind of plan. We asked them to tell us how many and what kind of rooms they wanted and how they would use them. We tried to get a picture of how some of our active, up-to-date readers lived, in order to check their needs against the house we were having planned. Their full and enthusiastic responses have been of enormous help to us and to the architects, and we shall have occasion to quote some of our readers' observations in this article.

But first let's turn to the architects for an expression of their basic ideas on planning a house. It should be helpful to anyone considering building a home to find out how a skillful and experienced architect approaches the problem of evolving a well-organized, adequate, and attractive plan.

"The important consideration in house design," say architects Fordyce and Hamby, "is a thorough and clear understanding of household requirements—that is, the requirements of the individual family who will occupy the house. Given this, the architect has a real, factual basis for evolving his plan. And planning is of the utmost importance. Aside from materials and construction, which are really technical problems, the basic pattern for the house is its plan; and the basic inspiration for the plan should always be the daily life of the family itself.

"We approach our job of planning, therefore, on this basis: the family works, plays, eats, sleeps; the family's activities are as diverse as are the ages and interests of its members. There will be guests for cocktails, for dinners, for games, for the week-end, for small and large gatherings. The changing seasons will alter somewhat the family's mode of living. But under all circumstances and all conditions the house must adapt itself readily to all requirements, providing quiet and seclusion where it is desired, adequate space when guests are entertained, warmth in winter, cool air in summer, and always economy—economy of cost, footsteps, operation and maintenance. The modern way of living requires that a home shall be no larger than normal needs dictate, yet shall have such flexibility inherent in the plan as will enable it to meet, as comfortably as possible, the occasional extraordinary demands.

"So far as architectural style—the appearance of the house—is concerned, the taste and predilections of the individual have certainly to be considered. All this attempt to sell modern architecture is futile. When the design of a house is a true expression of the needs, the comfort, the activities of a modern family, then that house is in the realest sense modern regardless of architectural style. The honest use of different materials and construction methods inevitably leads to characteristic differences in appearance."

This expression from the architects, defining a good house as a true expression of what is required of it, appears to be very

Not an architectural exercise but four actual "New American Homes" for which working drawings and specifications have been prepared. The designs and plans pictured and analyzed in this article are based on a questionnaire sent to 500 readers and on previous planning studies conducted by the architects

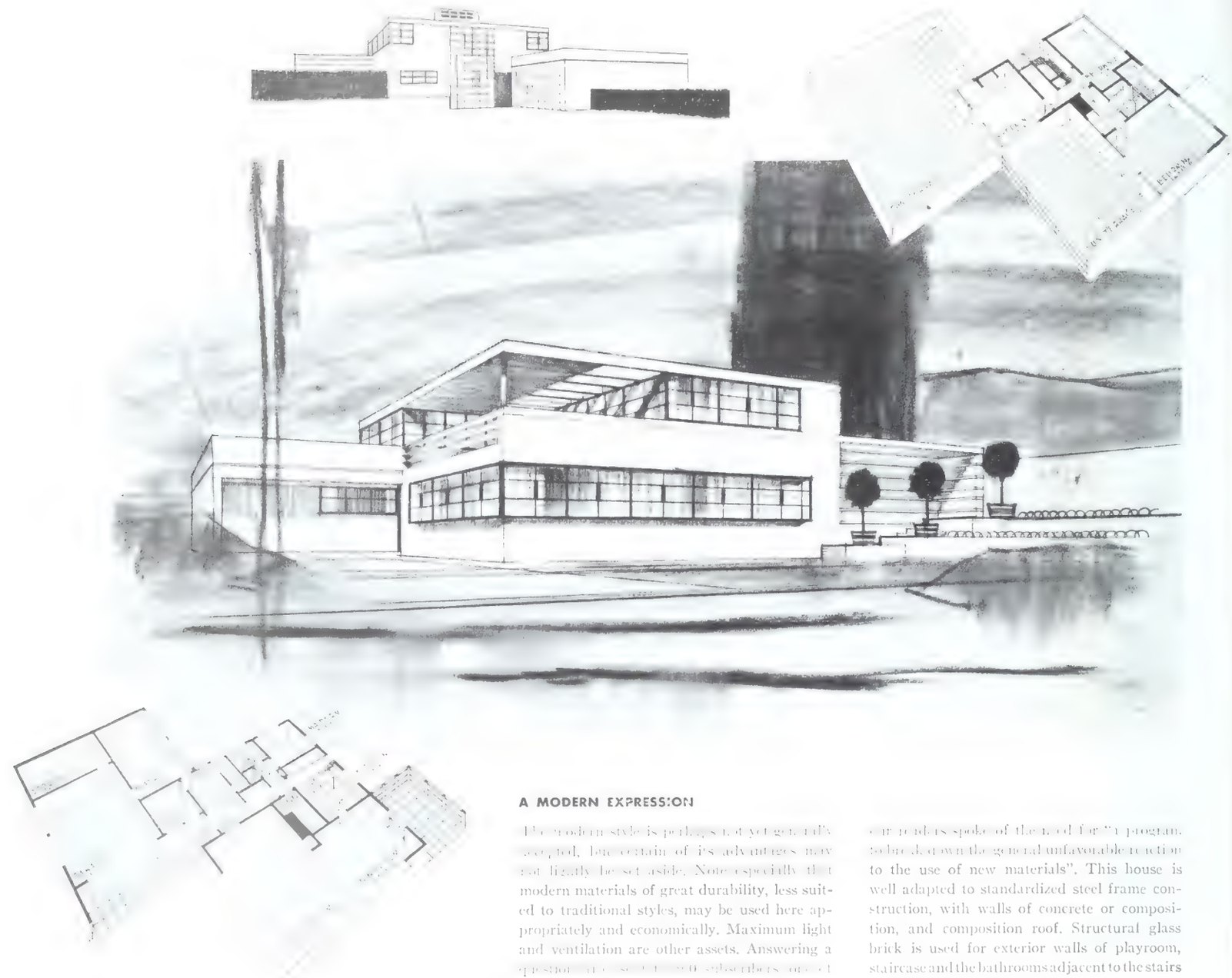
[illegible] point of view as reflected [illegible] questionnaire. "My house," says [illegible] is cold and there is an appal[illegible] space in such a too large dining room, useless hallways, bathroom too large, windows badly located, etc., etc." Another says, "I don't want any waste space in the house; I want plenty of light and ventilation." The great majority found their closet and storage space inadequate and poorly designed. We noted a very decided trend towards a second living room, such as a study or library, on the first floor. Many of our readers, we found, avail themselves of the waste space in their basement by having a game room or hobby room there, but said emphatically that, if it were possible at no greater cost, they would prefer to carry on these activities in the light and air of the first floor.

These and innumerable other observations poured in on us, all tending to support our architects in their contention that as the conditions and activities of household life change so must the scheme of the house change, if it is to offer maximum usefulness, comfort and economy.

So much for the factors involved. Now let's refer to the plans drawn for us by Fordyce and Hamby. These houses were designed not as a criterion of what all houses should be but as a specific solution of the specific needs of an average family of House & Garden readers.

In the first place, to clear up any mystery that might develop, these are not four different plans but one plan with four suggested architectural treatments which could be applied to it with equal success. The slight differences that occur are merely differences in window treatment, terraces, etc., incidental to the development of different wall and roof treatments. In all cases the arrangement of the rooms of the house remains the same, so we can take any plan as typical for the purposes of this discussion.

We shall not repeat here all the pertinent observations made in the captions accompanying our plans. Instead, we shall suggest an answer to our question about what to look for in a plan by dividing this plan into its major components and seeing how they work.



A MODERN EXPRESSION

The modern style is perhaps not yet generally accepted, but certain of its advantages may not legally be set aside. Note especially that modern materials of great durability, less suited to traditional styles, may be used here appropriately and economically. Maximum light and ventilation are other assets. Answering a question [illegible] subscribers voiced [illegible] our readers spoke of the need for "a program to break down the general unfavorable reaction to the use of new materials". This house is well adapted to standardized steel frame construction, with walls of concrete or composition, and composition roof. Structural glass brick is used for exterior walls of playroom, staircase and the bathrooms adjacent to the stairs

A WESTERN TYPE

Exceptionally fresh and vigorous [illegible] architectural styles [illegible] to the Pacific Coast. This version of our New American Home is directly inspired by that freedom of design and frank use of materials characteristic of work west of the Sierra Nevadas. Note the large second-floor terraces on plan at right, designed to meet the [illegible] rooms. The unusually successful second-floor plan offers splendid cross ventilation and very attractive layout. The master bedroom has closet space and dressing table conveniently placed outside the room. Another bedroom and bath could be added, on the smaller terrace, without greatly disturbing the existing scheme



Briefly, this house, like any house, is composed of three separate, integrated major units—a service unit, a living unit, and a sleeping unit. These have their own separate requirements and must be developed accordingly; but they also relate to one another, and this relationship must be clearly expressed in the plan.

The service unit comprises a kitchen; a laundry next the kitchen; a heater room between kitchen and fireplace, with access from the rear hall; a servant's room and bath; a service entrance. The important points in composing these items into a unit are compactness and efficiency. This is the working area of the house and there should be no waste space, involving waste of time and footsteps. The architect has, however, recognized the possibility that in some cases servants' quarters might not be required on this floor, and the room and bath are therefore adaptable to the requirements of an extra guest room.

The arrangement of the living unit evolves from a quite different need. Comprising dining room, living room, study, playroom and front entrance, the scheme is conditioned by a need for decentralization of the rooms, so that the varying activities of members of the household may be accommodated without conflicting. Yet this conscious spreading out of the plan must be composed in such a way that two or more of the rooms can be opened up to form a large and attractive area for entertaining. This feature offers the flexibility which is so important in a small house.

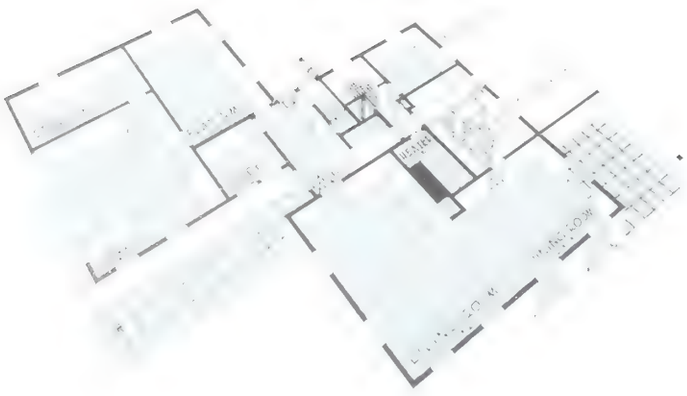
The sleeping unit obviously demands quiet, privacy, maximum ventilation, adequate closet space, and a convenient location of bathrooms in relation to bedrooms. That these qualifications have been recognized by our architects is quite obvious from the plan of the second floor. Our readers have been very explicit in their demands for adequate ventilation, so we find every bedroom a corner room, and two of the three boasting three exposures. The great majority of the questionnaires returned to us also showed that an outside area on the second floor—a sundeck or porch—is a desirable feature.

In addition to these major units, we might list storage—dead storage—as another consideration. So in place of an unorganized space in the basement we find a carefully planned and conveniently accessible space adjacent to the









AN EARLY AMERICAN DESIGN

Not content to copy old houses, but to build new houses designed in the spirit and tradition of the early architecture of our country, An interesting effect is gained by keeping the roof slopes parallel with one another, by a skilful balancing of the various masses, and by such conventional touches as the window blinds and the small windows of the upper floor. The sun deck, a feature seldom, if ever, considered desirable in Colonial times, now makes itself comfortably at home as a concession to a latter-day urge.

The plan of House & Garden's New American home benefits very noticeably by the omission of a basement. Space for a modern heating and air-conditioning plant is provided between the kitchen and the chimney, with convenient access from the rear hall. The space usually wasted in the basement is brought up to the first floor where it takes the useful form of a study, a large game room and a convenient, well-placed storage room.

garage. This space, together with the garage—which may also be classed as storage—is properly kept remote from the main rooms and yet conveniently near the entrance.

Studying a plan in this way we are in a position to estimate how well it will serve our needs when the plan becomes a building. The broad general scheme, as briefly outlined above, is the first point to consider; then we can come down to all the big and little details which are subject to adjustment and refinement as the plan becomes more and more an expression of our personal needs.

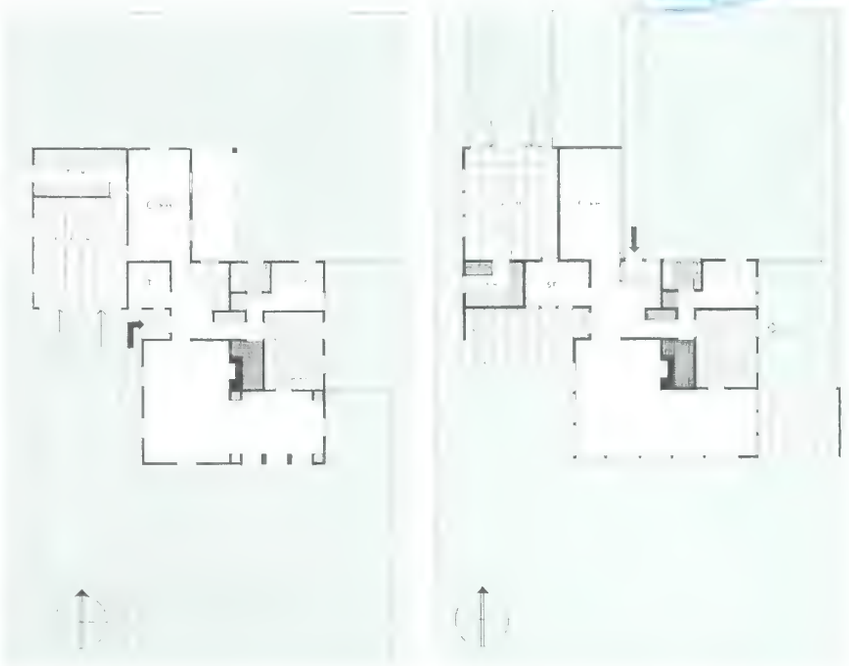
Take for example that portion of our plan which houses the playroom, study, and garage. This section could be modified in a variety of ways without changing its shape or its cubic content. We could plan it for a two-car garage and a larger playroom, or a one-car garage, study, and larger playroom. (Incidentally, the playroom, as planned, is large enough to accommodate a ping-pong table comfortably.) Other uses, suggested for this space by our reader survey, are: a physician's private office; a workroom for the amateur photographer, or other hobbyist; a second living room where older children may entertain their friends. We found a great many readers who stressed the importance of a powder room on the first floor, preferably adjacent to the study. Unquestionably, space for this could be arranged between the study and playroom.

In this article, however, we have not attempted to hold ourselves specifically to the consideration of the houses shown here. We leave much of that to the captions. Our aim has been to suggest a reasonable and logical approach to good planning. Review the steps as we have outlined them—the steps we and our architects followed in developing these houses: First, consult yourself, and list as accurately as possible the facts, the needs, the activities of your household life. Out of that picture, will grow the plan of your house. Then study the plan, looking for compactness and efficiency where they are essential; comfort, flexibility, adequate space where these are important. See if the rooms stand in convenient relationship to one another, see whether the normal activities and movement around the house can be carried on without undue walking, or climbing up and down stairs. See if the space provided is sufficient yet not excessive. Waste space is poor economy in every sense. And check up on the orientation of the house (note below).

In short—when you build a home you want it to be emphatically your own home, ideally suited to your needs, your whims, your way of living. The surest way to get it is to let the scheme of the house develop out of these.

FOUR ORIENTATION STUDIES

IN PLACING a house, with reference to the compass points, we have to consider such important factors as prevailing breeze, perhaps a view, and the pathway of the sun across the sky. Here are shown four studies of our plan in which the main rooms, in each case, face south, toward the bottom of the page. But the garage and front entrance successively face south, north, west and east. Of course, any other point of the compass can be substituted for south. If you wish an eastern exposure for your main rooms, consider the bottom of the page east and your garage and entrance will then face, successively, east, west, south and north. And so on for any given orientation. Any of these schemes are adaptable to any of our designs, or, to put it differently, any of the designs can be oriented as shown here. This easy flexibility is possible because the garage-study-game room unit is a square within which the parts may be shifted without altering the form or position of the total area











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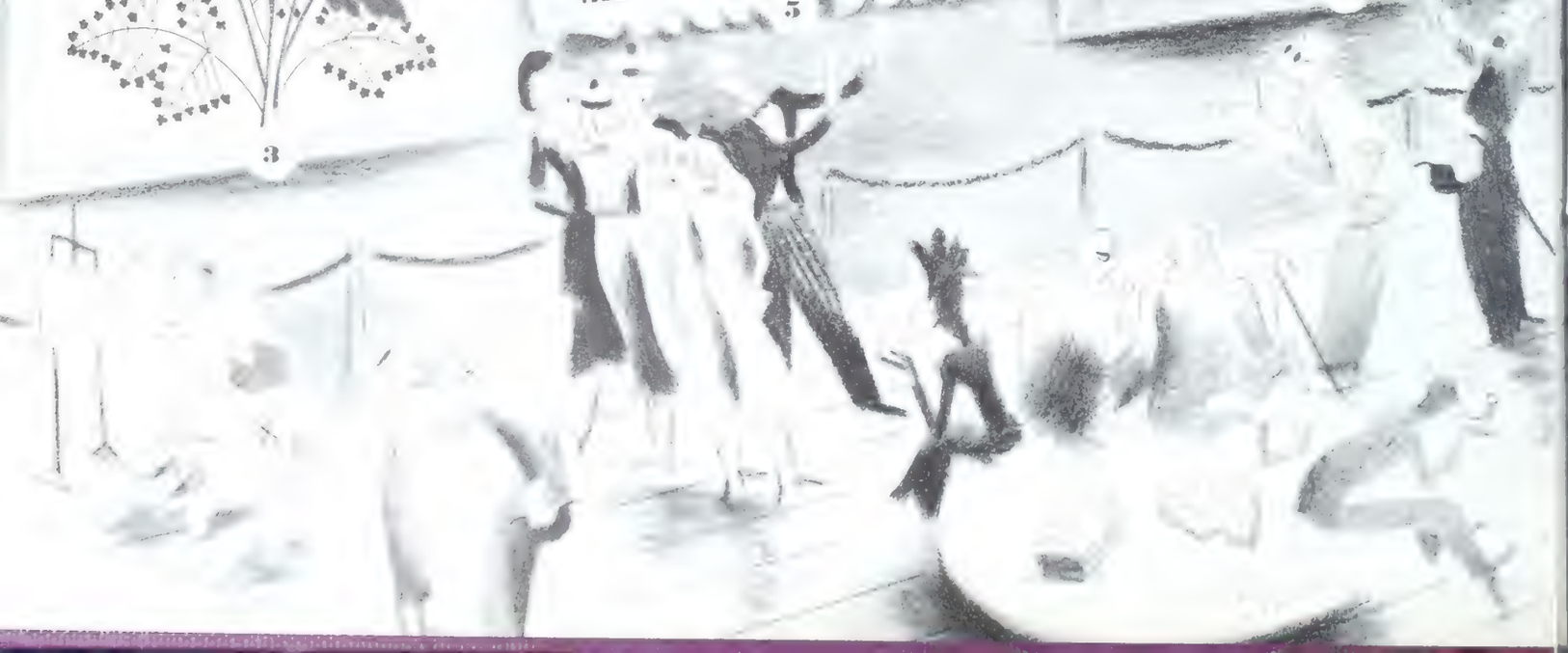
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HARRY G. HEALY





AUTUMN GLORY

Of few flowers can it be fairly said that they stand head and shoulders above all others that are contemporaries in blossoming. The hardy Chrysanthemum, indeed, need never doubt its claim to such distinction, for it is as much the ruler of Autumn flowers as the Tulips and Daffodils are the rulers of Spring. One might say that it is all things to all gardeners, with equal genius playing its rôle in the tiniest dooryard planting and in great borders such as those of the Brooklyn Botanic Garden, where the accompanying photographs were taken.

These outdoor Chrysanthemums come in an immense variety of forms, sizes and colors. In flowering season, they range from late August to hard frost. Give them good soil, sun and a sheltered but well drained situation. Like other Fall flowers, they should be planted in Spring just as growth starts, so that their development shall be unhampered. Water them well in dry weather.

Sheep and Goats



by Richard Pratt

Two of the most amusing and ornamental items for the small place are *Capra hircus* and *Ovis aries*; hardy, beautiful, entertaining, and of the easiest culture. They will also come when you call them.

I am thinking of the goat and the sheep in connection with the city person in the country, whose ownership of animals has been limited to dogs or cats or canaries. He now feels that he need no longer resist the impulse to keep what is commonly known as livestock; not as an undertaking, but merely as a decorative diversion. In his case the horse or cow might be more than he cares to cope with, and as his tastes may not run to rabbits, guinea (or regular) pigs, or poultry, he finds himself in the delightful predicament of having to get a kid and a lamb to keep each other company.

After his selection the care and shelter of these creatures should be his chief consideration; but nothing, no matter how practical, should supersede in importance the appearance of their quarters. Such matters as comfort and convenience cannot be too strongly stressed, but the pleasure of having animals will amount in the end to much less than it otherwise might if their living arrangements are not an attractive element in the layout of the grounds. In the case of the goat and the sheep these arrangements are very moderate, consisting of a simple shelter and enclosure. The shelter can be a lean-to against a stable or garage, or be made a section of any such building; it can be combined with a toolhouse or workshop, or it can of course be an independent structure. It should be large enough to have a stall, six feet square, for each animal, a storage space for hay and grain, and a three-foot passageway along one side. A gate from each pen opens into this passageway, and a small door from each pen opens into the enclosure, which should lie on the south, or sheltered, side of the building.

The size of the enclosure would depend to a certain extent upon the space available. It really shouldn't be smaller than sixteen by thirty, and even then the animals should be allowed outside occasionally, not so much for exercise as for a change of scenery. The enclosure should be extremely well drained, as much for the appearance of the yard as for the good of the animals. The fence should be five feet high, strong, naturally, and styled to its surroundings. One thing about the fence as far as the goat is concerned. She will not try to leap a five-foot barrier from the ground unless she is desperately anxious to get out. But if there should be a box or a branch or any possible intermediate foothold onto which in her playfulness she can bounce and bound her way over, there is a chance that she might try it. Goats are great leapers, and a clever one in an effort to get over a high fence will often, in lieu of anything else, make use of another goat's back as a kind of bounding block. A sheep will not in this connection require any particular precautions, except that she might be used as a bounding block.

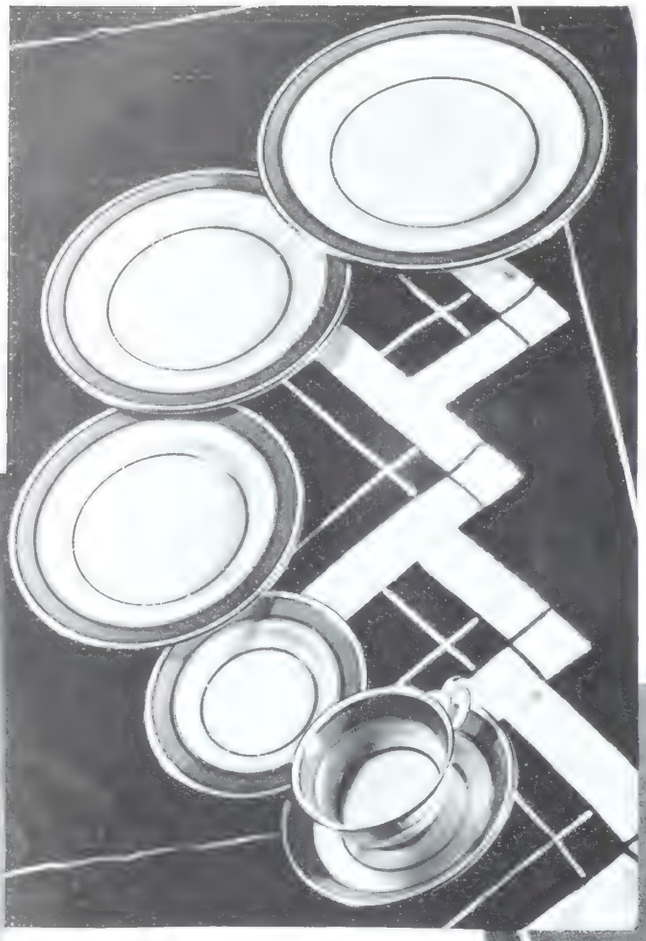
A sheep is an excellent grazer and can do a neat, close-cropped job on the lawn. A goat, on the other hand, is more interested in nibbling the leaves from underbrush, going in for grass in only the most half-hearted fashion. On the small place, therefore, a goat, when it is allowed outside its enclosure, should either be tethered or closely watched in order to keep it from doing damage to low-growing trees and shrubbery. A sheep, with a little supervision and training, can be allowed the freedom of the lawn. Both animals should be guarded against the possibility of attacks from dogs.

I will return to the care and the quarters of the goat and sheep but, having given a sketchy notion of their homelife as pets on the small place, I would like to interrupt with a brief consideration of their selection with regard to age, sex, type and breed. These matters have of course a different importance for the person who is going to keep a few animals for pleasure than they have for the person who hopes to create with them a profitable enterprise, just as in each case certain details of care and upkeep would be quite different. Here we are concerned with them as attractive pets and with their quarters as a decorative part of the architectural and landscape scheme of the place. And the choice of the animals will be discussed from this point of view.

The five principal breeds of goats in this country are the Nubian, Alpine, Saanen, Toggenburg and Angora. The Angora is raised for its fleece, called mohair, with which it is draped in a white (*Continued on page 89*)

TEA IN A GARDEN

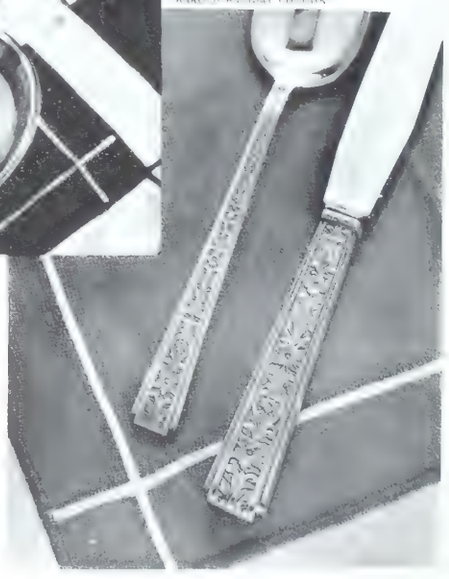
A fair and warm September afternoon makes it possible to place the tea table under the great tree at the bottom of the garden. The furniture and appointments are smart and gay, sharply defined and colorful. The sterling tea service is Lunt Silversmiths' Modern Classic. With it is their newest flatware pattern, "Chased Classic". Both from Brand-Chatillon. Furniture is from R. H. Macy & Co.



China and linen are strikingly simple. Wedgwood's pattern comes in various colors: Wm. H. Plummer & Co. Mosse's linen has scarlet centers with cream edges



Glasses, gaily decorated with geometric devices in brilliant red and white, are chosen for long drinks. Tumblers come in the same design: Wm. H. Plummer & Co.



Sterling silver flatware is Silversmiths' new Ch Classic pattern. The ra center panel is chased a decorative floral tern: Brand-Chatil



COLOR DECKS THE TEA TABLE IN A GARDEN SPLASHED WITH SEPTEMBER SUNSHINE

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4 Maryland Rooms



David Payne, House & Garden's wandering room portraitist, returned from Washington with a bulging portfolio, from which we selected these four studies of interiors. The first is a boy's room at "Cremona", on the Patuxent at Oraville, St. Mary's County, Maryland, with pine beams and woodwork and plaster walls.

In this same house is a room for the men of the family. Originally the kitchen, it still retains its pine beams and waxed brick walls and floor. Furniture is covered in cotton and linen. The colors are keyed to the coppers, hennas and yellows of harvest.





At "Cremona" is also this Georgian bedroom, with its soft blue walls and curtains of blue and cream flowery antique chintz. Venetian blinds are pale blue inside and white outside, giving a soft light. A distinguished four-poster and an original Chippendale sofa are among the furnishings. Schuyler & Lounsbery, decorators.

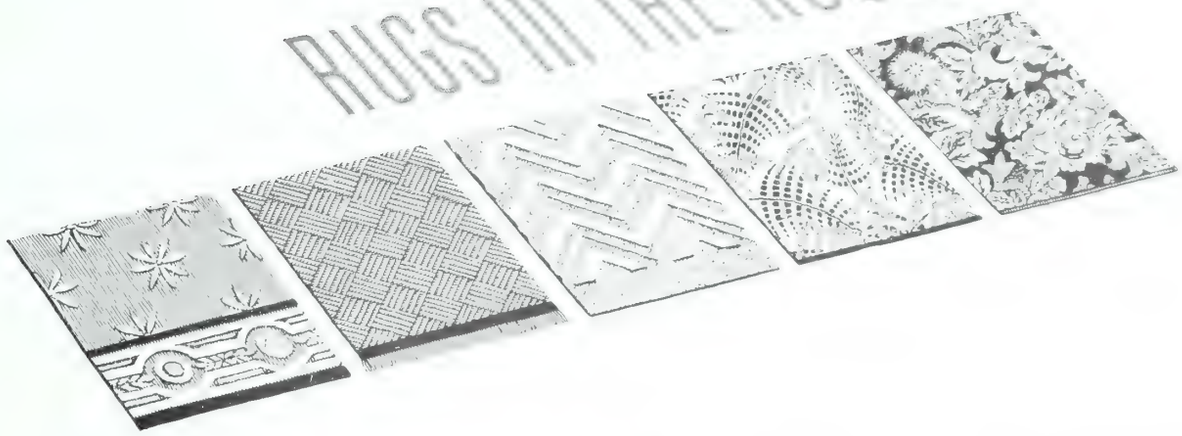
The living room in the home of Mrs. James Clement Dunn is furnished with French pieces set against an interesting dull blue wall. Two round-topped niches are backed with mirrors and hold, on their glass shelves, a collection of rare Chinese objets d'art.





EVERYTHING'S TEXTURE

RUGS IN THE ROUGH



TEXTURE is still tops in rugs and carpets. And whether your room is modern, 18th Century or a clever mixture of old and new, you'll walk on a rough-surfaced rug and like it. For the latest floor coverings stress texture for every type of interior. There's also a flock of new ideas in both color and design—more and better colors—patterns varied enough to satisfy every decorative urge. Here are the highlights:

Texture. All manner of ingenious weaving tricks to create a rough hand-loomed look. Most luxurious are hand-carved rugs, with patterns actually sculptured out of the pile. With these you can have a really individual floor covering, as any design and color combination can be carried out. Newest in this type is a hand-tufted rug with the design cut in intaglio effect. Here again any form of decoration is possible. While definitely modern in treatment, these soft, deep-piled rugs are smart notes with 18th Century furniture, giving a fresh new look to the entire room. Opposite are three rugs of this kind. Number 1 shows a carved design of big scrolls. Equally effective is number 9 with a delicate leaf border. Number 5 is more dramatic—sculptured dark brown leaves on a white ground.

Depth and texture are also achieved by cut and uncut pile, by all manner of shaggy and looped surfaces, tweed effects and heavy twist weaves that produce a durable, pebbled surface. Among the deep-piled effects are some gay rugs called "Softop" in which the pattern is formed by thick tufting combined with flat yarn. Number 4 opposite is a rug of this type inspired by a Swedish design. Also highly textured is a carpet called "Looptuft"—an all-over rough effect combining two heights of looped pile that looks for all the world like knitting. This is number 6 opposite and with it you can have the effect of a plain-tone floor plus the added interest of texture. It comes in many colors of which we liked champagne the best. Another textured carpet that harmonizes splendidly with today's decorating is "Donegal", its heavy twist construction giving a pleasantly rugged look. The latest color in this is a cool silver.

Color. Very encouraging is the number of good colors in both textured weaves and plain broadloom. In general, colors are grayed and softened. New notes are Umbrian blue—the misty violet shade of the hills around Perugia—flotilla—a deep, dark blue—glacier blue, aquamarine, chamois, clay-beige, champagne, Bermuda sand, Dubonnet, mauve, almond green, canary and walnut. Brown and all shades of tan are still the favorites, with blues running a close second. Reds are returning, greens are grayed and softened, peach tones have a brownish cast.

Design. Modern patterns predominate. These are mostly restrained geometric effects—dots, stripes, lattices, chevrons, blocks and checks. Outstanding is a design by Modernage—chenille with chocolate ground and center block design in brown, beige, coral and yellow. This firm specializes in this type of rug, using the idea of a plain carpet with superimposed abstract designs combining the colors of the room.

Sketched above are five new patterns you should know about. Starting at left is Firth's Decrotuft—chenille, hand-sculptured in any design and color. Lord & Taylor. Next, Mohawk's lattice effect in dark green flecked in rust: Altman's. The chevron is a Klearflax hand-tufted carpeting from Wanamaker's. Next, "Fernshadow", Karagheusian's charming pattern in café-au-lait and brown: Altman's. Last, Bigelow's Victorian design, brown and beige, with touches of magenta; Stern's.

LOOK opposite at the latest bright ideas in textured floor coverings. 1. White hand-tufted rug, sculptured scroll design: V'Soske Shops. 2. Bigelow's very usable brown and beige checked rug: Altman's. 3. An Alexander Smith design, tan-brown ground flecked in rust to give tweed effect: Sloane. 4. "Softop", white hand-made rug with pattern formed by tufting and flat yarn: McMillen. 5. White tufted rug, carved leaf design in brown: V'Soske Shops. 6. "Looptuft", decorative texture formed by loops in two levels—a Bigelow pattern from Altman's. 7. "Hill-N-Dale", Masland's effective ridged rug: Sloane. 8. Hand-tufted rug with bright blue design on white: McMillen. 9. High-pile broadloom, delicate carved leaf border: Elsie Cobb Wilson. 10. Karagheusian's modernized chevron pattern in subtle beiges and browns: Altman's. 11. Brown carpeting with beige bamboo design for your 18th Century schemes. Tate & Hall







SPRING SCILLAS

by Louise B. Wilder

GARDENERS are ever on the lookout for new materials with which to create charming pictures in their gardens, or failing to devise ways to make use of old materials so as to create novel effects. The wise gardener carries with him always a small note book in which he may set down, before fresh impressions have erased them from his memory, pleasing associations of plants seen in other gardens, or suggested by chance foregatherings in his own, or read of. When planting time comes he will turn to it many times with a thankful heart.

Such a note book is before me now and some of its notes in regard to Scillas have already been carried out, others are in immediate prospect. For Scillas, be it known, are among the most usable of garden materials, though they are far from being given a chance in most gardens to demonstrate their versatility.

Of course they are not new. Many of them have been enjoyed for centuries. One, *Scilla non-scripta* (*S. festalis*, *S. nutans*), is a common British wildflower. All who have known a spring in rural England have seen it filling woodland hollows with a soft mist of color, as well as lavishly used in gardens.



There are some eighty known species of Scilla. They are found in many parts of Europe, in temperate Asia in the more mountainous sections, and in the mountains of tropical Africa, but comparatively few species are grown in gardens, and not all are hardy. Of the hardy kinds that are available it may be said with emphasis that there are few more satisfactory bulbous plants for use on a wide scale, few that with such confidence may be left to themselves to increase and create certain beauty once they are planted. They are scarcely fussy as to soil and situation, accepting sun or shade, reasonably dry or moist ground with equal equanimity, and they will flower in shade so dense that almost any other plant is discouraged and gives up the struggle. Moreover they increase so generously that starting with a handful one soon has two handfuls and so is soon on the road to undreamed wealth. But the small Onion-like seedlings must be watched for and protected and never rooted out in an excess of orderly zeal.

The flowers are either bell-shaped or starry, usually the former, and they come in many tones of blue and lavender, also white, pale and deep pink and rose. The season covered by the different kinds is a long one, beginning with the Snowdrops and lasting through the May Tulips, and beginning again in late August and carrying on through September. Now is the time to order them so that their gentle beauty may be incorporated without delay in our garden's scheme of decoration.

About the first week in March the small burnished red noses of *Scilla bifolia* make their appearance above ground. This is the Two-leaved Squill said to be found in shaded groves in parts of Central Europe. The noses soon split to form the two leaves and between them arises the reddish, rather flexuous stem, some three inches high, strung with starry flowers of a somewhat slaty blue, or creamy white, or more rarely a rose-pink. These are modest flowers but quite telling when used in the rock garden about the skirts of the small shrubs, or massed in greater numbers along half shaded paths. Because of the inclement season at which it elects to bloom sheltered situations are the best for it.

Much more showy and flowering only about a fortnight later is the well known Siberian Squill, *Scilla sibirica*. This is the bluest of all spring flowers; perhaps only certain Gentians compete with it in point of blueness at any season. And it is one of the most useful and accommodating of its race.

Scilla sibirica looks a little like a Chionodoxa. Both are richly blue yet they should not be planted together for their individual hues, while not differing greatly, are curiously antagonistic, sufficiently so to be disturbing to the fastidious eye. The Siberian Squill is a brilliant flower but for all the power of its splendid color it needs a complimentary hue or white to bring out its strength—a fleet of white Crocuses, say, or a bush of *Magnolia stellata* or Forsythia. A love

(Continued on page 95)



ANTON BRUEHL

Pretty Pitchers

PITCHERS with many purposes: Top row, left: A Hepplewhite water pitcher that also serves as a Martini mixer: Reed and Barton. Next, Watson's Early American creamer which can be used for dessert sauces: Brand Chatillon. At right is a simple cream jug designed by Alvin, from Wanamaker. Second row left, Lunt Silversmiths' "American Directoire" makes a comely syrup jug: Ovington. Arrange flowers in the lovely water pitcher next: a Georgian design by Gorham. At the end is a cereal pitcher: International Silver Co. Towle's unusual shaped creamer begins the bottom row: Lambert Bros., then comes a Colonial cream pitcher to fill with tiny flowers on a breakfast tray: Wallace motif from Wanamaker. Last, F. W. Smith's Georgian design, good for water or iced drinks: Udall & Ballou



HEAT SPREAD in the "living zone" is the theory of this automatically controlled "floor-flo" gas heater which, by means of a fan, forces heated air through the grille in the front and down along the floor level. Trane



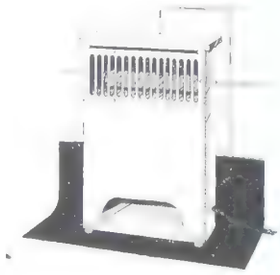
WHICH SWITCH must you turn out before you get into bed? If it's on the wall you will appreciate the convenience of this "mark-time" switch which will not permit the lights to go out until you're safely in bed. Rhodes



COPPER AWNINGS permanently installed and adjustable like Venetian blinds are said to be meeting with a good reception particularly in the air conditioning field where heat passage is a serious problem. Bruns



BLACK BEAUTY is the well-chosen name for this newly designed gas range. It includes among its desirable features a lever on the side to slide oven racks without burning fingers. Monel tops cover the burners. Estate



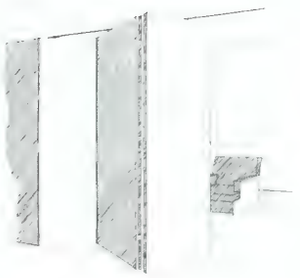
HEAT BY WIRE. This new electric convection heater, utilizing the natural rise of warm air for circulation, is a ¾ kw. unit and measures 4½" wide, 9½" long and 16" high. Available in a variety of finishes. Electric Air Heater



THAT THATCH on the roof of the attractive garden house shown above is a new type combining old-fashioned charm with modern practicality. It is proof against rot and vermin, will not carry a spark, has an extremely good insulating factor and is economical. Thatched Roof Co.



GET A LIFT urge the cigarette advertisements. An elevator in your home is always a source of satisfaction. It is practically a necessity for old people or invalids and may be easily installed in existing houses. Shepard



MANY READERS, in a recent questionnaire (see page 57) showed a preference for the modern "open-type" floor plan in which rooms may be separated by folding partitions such as these above. Richards-Wilcox



TUBULAR LIGHTS under the eaves of this California Research House (shown in Section II of this issue) eliminate the reflection of interior lights on the windows and permit a clear, unbroken view from the inside at night. Interior reading lamps are also used for illumination. Neutra



NEW HINGES for wood casement windows extend the sash four inches away from the frame and permit the outside surface to be easily cleaned from the inside. They also improve ventilation. Casement Hardware Co.



METAL TAPES for Venetian blinds are a new note in decoration. They have the advantage of durability and ease of cleaning and may be had in many colors as well as in natural "modern" metallic finishes. Gould Mersereau



HAY FEVER sufferers find relief in these "coolrest canopies" which cool and dehumidify the air under the canopy. They may be drawn over the head and are said to reduce by 87.82% the pollen in the air. Crosley



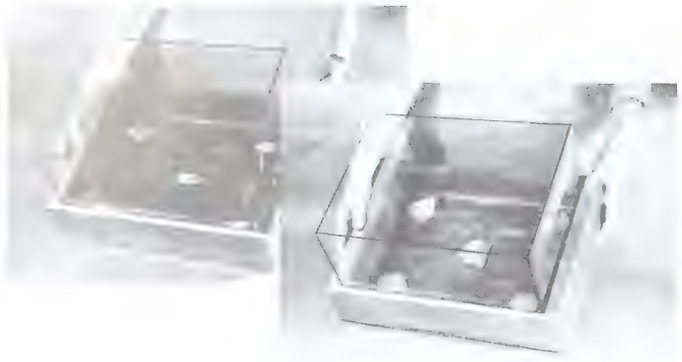
AIR TORCH incineration insures complete combustion by the directional introduction of air at a comparatively high velocity impinging on the burning mass, as you would blow a fire or burn a blow-torch. Kerner



GUSTAV JENSEN, noted modernist, recently completed the design of this new boiler and it is as efficient as it is attractive. It cuts fuel bills because it is constructed so that it heats quickly, cools slowly. Waterfilm



MACERATION is the best thing for your garbage if you want to dispose of it without fuss. A "disposall unit" under your kitchen sink will pulp and carry away everything from crumbs to meat bones. General Electric



ACTIVITIES FOR GARDENERS FOR SEPTEMBER

RIGHT NOW is the planting time, so do not delay any plan of the sort you may have. By carrying them out at once you will provide the rhizomes with opportunity to re-establish their roots before cold weather. Evergreens too can be moved now if provided with good root ball and kept thoroughly watered until the ground freezes hard. If they are sizable, stake them with guy wires in three directions against wind damage.

APPLES, Pears, Peaches, Grapes—in fact all kinds of fruit now in season—should be gathered in such a way that the twigs or spurs from which they grow are not injured. Frequently these bases will be the source of next year's blossoms as well as this year's, so they must not be injured. Grape clusters are best removed with a knife or clippers.

PLANTS of various kinds for winter use in the greenhouse or dwelling may be specially fed now to stimulate growth, but it is not advisable to try any such method on the outdoor trees, shrubs and woody vines. The objection to feeding such subjects as late in the season as this is that the extra stimulation may lead to the production of considerable new growth which will not have time to ripen sufficiently to withstand the cold Winter weather. The result would be killing back and harm to the plant.

MANY late Summer- and Fall-blossoming flowers, and certain of the vegetables like Tomatoes and Eggplants, can have their season prolonged if provision is made to protect them at night from the first frost which is likely to arrive toward the end of September. Usually this cold snap is of brief duration and is followed by two or three frostless weeks. Cheesecloth, or even newspapers, supported on stakes will suffice.













Explanation of the photographs

From top to bottom: small glass used for rooting cuttings; notice the holes in the bottom for drainage. • Propagating case, with pieces of broken crock to allow the escape of heat. • Wire cloche with cutting, tin closed case in background and shelf. • A shelf of seedling Cypress, such as Evergreen and Hinoki Cypress. • Tip cuttings of Coleus, Geranium and Salvia are made at joint. • Removing lower leaves from the cuttings. • Hardwood cuttings are bundled and tied after being made of uniform length. • A small pot of cuttings of succulents. • Propagating frame. • Propagating House, Botanic Garden.





TABLES for LUNCHEON



YOU plan a luncheon. You consider a soup to serve. You want it to balance nicely with the rest of the menu, and yet to have winning ways of its own—savor and charm to make your luncheon a success.

And here are three just such soups.

First, **Asparagus Soup** that becomes a very party-ish cream soup by the adding of milk (instead of water). Those deft Campbell's Soup chefs make it of asparagus watchfully chosen for its tender green deliciousness. They add fine table butter to make it rich, and dainty asparagus tips for appetite bait. And if you haven't enjoyed it lately, do!

Consommé that subtly whets the appetite. A consommé that Campbell's simmer slowly from choice beef and adroitly savor with carrots, celery, parsley, and delicate seasonings. Auspicious beginning for your luncheon, served jellied, or steaming hot.

Cream of Mushroom. Just that. Cream that's *honestly so thick it will hardly pour.* And blended into it the rare fine flavor of mushrooms, fresh and young. Then, for good measure, mushroom slices by way of garnishment. Women do say that no other cream of mushroom soup before was ever quite so good as this of Campbell's.

Campbells'



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Even when beautifully furnished Columbia Residential Blinds are the last word in window smartness . . . and they're just as enduring as they are smart. We use only straight-grained woods . . . we use only the best tapes because they outwear any other tapes made . . . we manufacture our enamel right in our own plants. Equally important, every Columbia Residential Blind is made especially for the individual window . . . measured and fitted by Columbia Authorized Dealers who are specialists in this type of work.

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Used Everywhere to Beautify Homes
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Please send free booklet on Residential Blinds. Name of my nearest dealer
Name
Address
City

DARK DAMASKS FOR BRIGHT TABLES

(CONTINUED FROM PAGE 51)

[illegible] Bucaudy and with the lunch if the company is worthy of it.—Baird-Montrachet 1928

[illegible] in the country and have gradually assembled a supply of rustic china and glass, bring them back and use them in town. Covered soup bowls will hold a version of pot-au-feu. The knives you brought from Biarritz with the enormous napkins are grey, the centrepiece is fruit, and leaves, and the candlesticks are Mexican tin. The glasses are Mexican, too, in green, and the fruit knives and forks have green handles. An earthenware casserole embraces coq au vin and green vegetables appear in amusing replicas of china cauliflowers and cabbages; your beautiful olive-wood salad bowl offers [illegible] hold rolls and the black cherries and green almonds for dessert. A Moselle—Zeltinger or Bernkastler—would be the wine for this luncheon.

You love modern lustre and Lalique glass and have a lot of both. The service plates and soup cups have that lovely silver leaf pattern, the dessert plates are Wedgwood lustre. The glasses are shaped like tulips rising from incredibly slender stems. The table mats are of Cellophane, the napkins of organdie with appliquéd monograms. The menu is consommé Bellevue; breast of guinea hen with wild rice; hearts of palm, vinaigrette, apricot soufflé; a savory. With that guinea hen the perfect vinous accompaniment would be a bottle of red Burgundy, say, Musigny 1929 or a Chambertin of the same year.

THERE WAS A FANCY COOK

(CONTINUED FROM PAGE 53)

naturally handle it as little as possible. When the seven biggest petals have been added, let the rose float in the ice water in the refrigerator until you are ready to send it to the table. Then fill a shallow soup plate or [illegible] with pounded ice, lay a few real rose leaves on the bed of ice and carefully lift the butter rose onto the ice. Arrange it so that the under petals are supported by the ice and serve at once. If you want to make an even larger rose, keep adding larger and larger petals, but this is the best size. These roses are not in the least difficult to make and are guaranteed to bring forth a burst of ap[illegible]

[illegible] BUTTER BALLS AND CELERY CURLS FOR THE PLATE

[illegible] paddles [illegible] of [illegible] as [illegible] are [illegible] Make a dozen small butter balls about the size of marbles and make a dozen larger ones. Flatten the large ones with the smooth side of the paddles until wafer-like, as per rose above. Now roll the smallest ones so as to form a thin round pencil shape, pointed on one end, using the rough side of paddles. Now wrap the wafers around these so that the bottom is closed and the top flared, cornucopia like. Roll the top ever so slightly in two places to form the little point peculiar to a calla lily. Place a tiny piece of parsley where the stem should be. Float in ice water until you are ready to serve them.

TO SERVE AND BE GRACE SHEET OF SHREDDED FRESH PINEAPPLE

Cut off the top of a large ripe juicy pineapple and pull out a dozen or so of the most perfect spikes, which should be carefully washed and placed on ice while you are preparing the pineapple. First make a syrup by boiling 1 cup of sugar with 1 cup of water for five minutes. Then peel the pineapple with a sharp knife and carefully cut out all the eyes. Now with a silver knife or fork slice or shred the pineapple, whichever you prefer. Place it in a glass dish, preferably with a flaring edge, and when the syrup has cooled slightly pour it over the pineapple and place the bowl in refrigerator to chill for several hours. When ready to serve place the pineapple leaves symmetrically around the edge of the dish and put two or three sticking up in the center. Serve accompanied by a little glass bottle of kirsch.

TO SERVE CHERRIES OR STRAWBERRIES IN PERFECT MOUNDS

This takes a little time but is very easy. Choose a bowl that has a round bottom, the size depending on the number of cherries or strawberries to be used. The most perfect ones are placed closely side by side, tails or stems inside so as to line the bowl completely with a perfect layer; then the rest of the bowl is packed tightly and carefully, stems always up. The top layer is made as even as possible, the stems being down this time. A flat plate is then put on the bowl and it is put in the refrigerator to chill before being turned out carefully, like a child's mud pie, onto a large platter covered with green leaves.

[illegible] PARSLEY FOR DECORATING [illegible]

Select small sprigs of very green parsley and wash well in cold water. Drain well and squeeze it dry in a teacloth. Lay it in a wire basket and plunge the basket into boiling deep fat (preferably olive oil). It will be crisp in just a second or two. Drain thoroughly on absorbent paper and sprinkle it lightly with salt. Be careful not to break it as it is very fragile.

CLIPPED PARSLEY BALLS

Wash plenty of parsley in several waters to remove all sand. Gather piece by piece holding it tightly in one hand and pulling the stems down with the other so that you make a very compact tight bouquet. Then secure well with string. It should be as tightly packed as watercress is when it is purchased in bunches. Now with sharp scissors clip into a perfect ball or into any other shape you may fancy. Wrap loosely in a wet cloth and place in refrigerator until ready to use.

(Continued on page 80)



One Silhouette in two Moods

MODERN CLASSIC · CHASED CLASSIC



These two important patterns in TREASURE Solid Silver have the ame fundamental lines — the one xpressed in ultra-simple surfaces of eaming sterling — the other richly ecorated with a formal floral de-gn. Either one will form a modern etting of rare charm for the new eason's hospitality and bring you atisfying beauty and craftsmanship o be cherished for years to come.

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A DIRECT HERITAGE OF FINE SILVERSMITHS FOR OVER TWO HUNDRED YEARS — MAKERS OF STERLING TABLEWARE EXCLUSIVELY."



THERE WAS A FANCY COOK

(CONTINUED FROM PAGE 78)

(CONTINUED FROM PAGE 78)

Wash well and pick off the leaves carefully (no stems should be used). Press it well in a cloth to extract all water. Lay it on a flat chopping board. Use a fairly large very sharp knife slightly rounded on one end. With the left hand hold the point onto the board during the chopping process and with the right hand work the knife up and down. Do this until the parsley is so fine that it is almost a powder. Place on a saucer and cover securely with either a damp cloth or waxed paper so that it won't dry out.

CRISP CUCUMBER

Wash, then peel, cucumber with a sharp knife, removing all the green skin and leaving the white part as smooth as possible. Now mark it lengthwise from end to end by holding it securely to the table with one hand and grasping a heavy pronged fork in the other, press the prongs down into the pulp at one end and scrape little marks into it from one end to the other. Repeat the process until the surface has all been marked. Now slice it across in paper thin slices. Soak these slices in ice water a while until crisp (no salt). Dry well and marinate a few minutes in French dressing before serving.

POTATO CONSERVATOR

When boiling old potatoes with their skins on, wash well with a scrubbing vegetable brush; then with a sharp knife cut off an even strip around the potato exactly in the center about half an inch wide. Put them on to cook in boiling water containing a little salt, cover and cook gently until they may be readily pierced with a fork. Drain off every bit of water, and shake them over a fire a few minutes. Sprinkle lightly with salt, cover with a cloth and place on back of stove until ready to serve. When cooking new potatoes do just the opposite. Peel the whole potato except for a half-inch strip around the middle. Cook exactly the same way and serve in a folded napkin.

FLOWERS MADE OF RAW VEGETABLES

Camellias are made of either beets or perfect white turnips. A gadget may be purchased especially for making these. It is necessary, however, to have perfect and symmetrical vegetables which should measure at least three inches in diameter once peeled. The top is then sliced off evenly, a pivot pin is inserted exactly in the center and if you follow directions exactly that come with the gadget, a little knife attached does the rest. White camellias may be given pink edges by rubbing the edge of each petal with a piece of red beet or brushing the edges with a camel's-hair brush which has been dipped in liquid vegetable coloring.

CALLA LILIES

Raw carrots and perfect white turnips are used for making these. The carrot is pared carefully with a sharp knife to form the yellow stamen. The white turnip is peeled and a thin slice from the center of the turnip is wrapped around it to form the white part of the flower. White heavy thread is then tied neatly and securely around the bottom of the lily to secure it and parsley is then placed around the bottom to hide the thread. The flowers are then kept floating in cold water until ready to use.

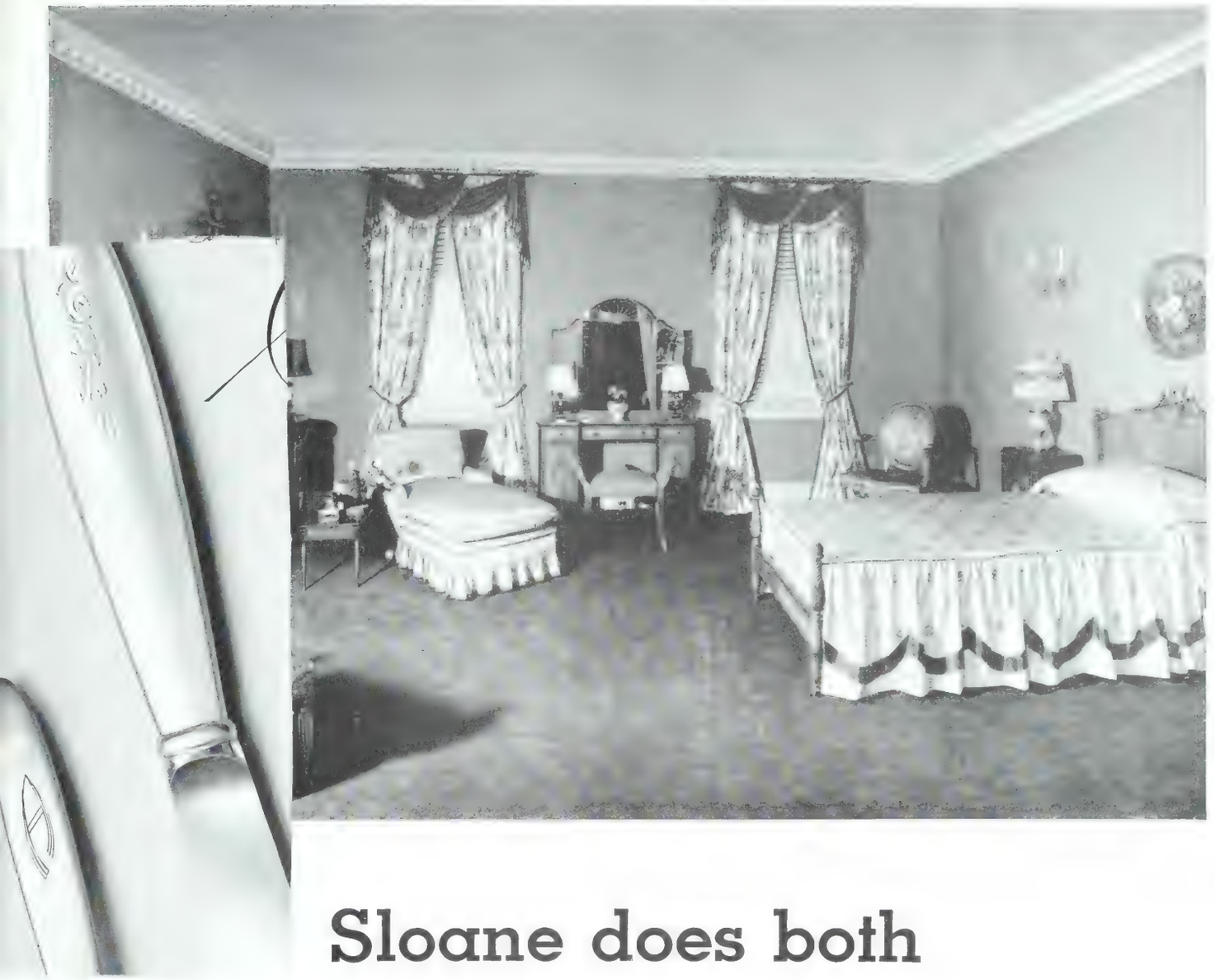
ICE CUBES

Have you ever decorated ice cubes? It's lots of fun. Fill the freezing pan with its squares one-third full of whatever you are going to make the cubes of—coffee, orange juice, water, ginger ale and so forth. When frozen, add a cherry or a strawberry or a slice of lemon or leaf of mint to each square and fill the pans three-quarters full of juice. You may even freeze tiny little blossoms such as forget-me-nots in the cubes. But, aside from decorating, the possibilities of more flavor for your iced drinks are tremendous. Crushed cubes of frozen coffee added to cold coffee make iced coffee superlatively good, and so on and so forth.

PAPER FRILLS

These, of course, may be bought very inexpensively ready-made, but some people live in places where they are hard to find. Here is how they may be made. Procure some thin white architects' tracing paper or, failing that, thin typewriter paper or tissue paper; paste or rubber cement, a pencil; a ruler; and fine sharp scissors. Also some round smooth sticks varying in size. These sticks are used to roll the frills on. For chops, the stick should be half an inch in diameter. For ham and lamb bones they should be about an inch in diameter. For chicken legs they should be anywhere from half an inch for tiny broilers up to an inch and a quarter for bigger birds. To make frills for chops cut the paper in strips one and three-quarters inches wide by nine inches long. Fold these in two evenly so as to make strips nine inches long by seven-eighths of an inch wide. Now measure half an inch down from the fold at either end and draw a straight faint line all the way across. The next process is to cut the paper in tiny strips a sixteenth of an inch apart from the fold to the guide line, the whole way across. To speed things up a bit the paper may be folded once more in two, pencil side out before cutting. When all the frills are cut, open them all up and place them before you pencil side up; pencil lines to the top. Now take one at a time, put a little paste along the entire bottom edge and fold the paper up until the edge meets the pencil line above forming thereby a rolled edge of cut frill on the bottom. Press the glued parts gently to stick the edges together, then allow the paper to dry well before the next process of rolling the frill slightly diagonally and spirally around the half inch stick. Manage to have the bottom edge of the frill end up straight around the bottom and secure it with paste. Don't wrap the frill too tightly around the stick or it will be difficult to slip it off the stick without mussing or tearing it.

(Continued on page 82)



Sloane does both

Fine Reproductions and Budget Furniture



Gracious Adam Reproductions . . . Inspired by the finest work of the Brothers Adam, this bedroom set is reproduced by Sloane Mastercraftsmen in selected satinwood veneers, cross-banded and inlaid. It is decorated with classic oval Wedgewood panels in the Grisaille manner. The group has been finished with such infinite care that its mellow patine suggests all the beauty of a stately period. 8 pcs., $2200. *Sixth Floor*

Budget Sheraton Pieces . . . For those who seek authentic fine design and faultless workmanship at modest prices, Sloane Mastercraftsmen have created pieces like this Sheraton set. In two-tone mahogany, with fine swirl mahogany veneers, its simple yet perfect detail is executed as carefully as that of Sloane's finer pieces. Eight piece set, with twin beds, $395. *Sixth Floor*

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THERE WAS A FANCY COOK

CONTINUED FROM PAGE 504

Chop frills are made by cutting strips of tracing or heavy tissue paper in pieces fifteen inches long by three and one-half inches wide. Fold in two and draw a guide line one inch down from the folded edge. Cut the same way down to the guide line, as for the chop frills, all the way across. Unfold, pencil line out and to the top, roll bottom edge up to meet line and secure with paste. When dry, roll on large stick and paste bottom together securely. Chicken frills are made with the same sized pieces of paper, unless for tiny broilers, in which case chop frills would be a better size. As hams and lamb bones vary so in size, it is well to cut the frills one-eighth, even thicker sticks,

HAM AND LAMB TOOTHPICK FRILLS

All of the above mentioned frills may be made of different colored Cellophane paper, but it is best suited for the toothpick frills. They should be glued, however, with a cement made especially for Cellophane. Cut the Cellophane in strips four inches long by one and a half inches wide. Fold in two, making the strip four inches long by three-quarters of an inch wide. Mark the cutting guide line half an inch down from the fold and cut in tiny one-sixteenth of an inch strips all the way across as for the other frills. Unfold, lay the strip before you, pencil guide line out and to the top, and roll bottom edge up to meet the line. Glue it down with Cellophane cement. Now dip a toothpick halfway into the cement and, starting at the top, roll the frill tightly around the toothpick. Secure it with more cement at the bottom. Note: if you want to make Cellophane frills for large bones they are prettier made with proportionately more Cellophane, so cut the strips six inches wide by sixteen inches long. Fold once making the strip sixteen inches long by three inches wide, then again, making the strip sixteen inches long by three-quarters of an inch wide. Measure guide line for cutting one inch from the fold and cut in strips down to the guide line all the way across. Proceed exactly as for other frills, only when you unfold it to roll it over to form the rolled fringe the Cellophane will be of four thicknesses instead of two. The frill will be prettier and stronger if you make a foundation for it by cutting a plain strip of white letter paper two and a half inches wide by four and a half inches long, wrapping it around the big stick and securing the ends with glue. Now proceed by winding the Cellophane frill onto this foundation, securing it from time to time with a little Cellophane cement. To make them even fancier, end off with a white paper frill at the bottom (chop size) and as a crowning touch tie a Cellophane ribbon around the bottom.

ISLE FLOATING ISLAND

The next time you make floating island make the custard part the same as usual, nice and thick. Then beat the whites of the eggs to a stiff froth and add little by little a dessertspoon of powdered sugar for each white, beating after each addition. Continue beating while you add a small glass of red currant jelly a tablespoon at a time. Beat until well incorporated and a delicate pink. Put the custard into a shallow glass dish and drop the pink whites in little islands over the whole surface. Dot the top of each with a tiny spot of currant jelly. Serve within an hour, well chilled.

ICE CUBES

Have you ever decorated ice cubes? It's lots of fun. Fill the freezing pan with its squares one-third full of whatever you are going to make the cubes of—coffee, orange juice, water, ginger ale and so forth. When frozen, add a cherry or a strawberry or a slice of lemon or leaf of mint to each square and fill the pans three-quarters full of juice. You may even freeze tiny little blossoms such as forget-me-nots in the cubes. But, aside from decorating, the possibilities of more flavor for your iced drinks are tremendous. Crushed cubes of frozen coffee added to cold coffee make iced coffee superlatively good, and so on and so forth.

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VEGETABLE BASKETS OF POTATO, MACARONI AND SPAGHETTI OR NOODLES

These are definitely a lot of work, so don't undertake them unless you have lots of time to spare. The bottom of the basket is a slice of raw potato three quarters of an inch thick cut from a big potato and trimmed into an even oval about three and a half inches long. Heavy uncooked macaroni is then broken into even lengths about three and a half inches long and inserted into the top surface of the slice of potato, at a slight angle, about three-eighths of an inch in from the edge, and about half an inch apart. These form the spokes of the baskets around which long strands of unbroken partially cooked spaghetti or noodles are woven. There must be an uneven number of spokes for the weaving to come out right. The spaghetti must be cooked just long enough to be pliable but not soft. Manage to secure all the ends on the inside of the basket. When the basket is made it is dropped into boiling deep fat and cooked until a deep golden brown and crisp. The difficult part about these is that they have a tendency to collapse or cave in at the sides. A long handled wooden spoon held into the center of the basket while frying will help to a certain extent avoiding this calamity, but be very careful not to burn yourself. Once crisp, the baskets keep their shape very well, and are used to serve either soufflèd or fried potatoes in.



Sonata

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Superbly executed, modern as this season's debutante, Sonata brings a fresh rhythm into fine sterling. It lends additional grace to the most richly appointed table. Created upon lines of elegant simplicity, Sonata grows in charm through daily use.

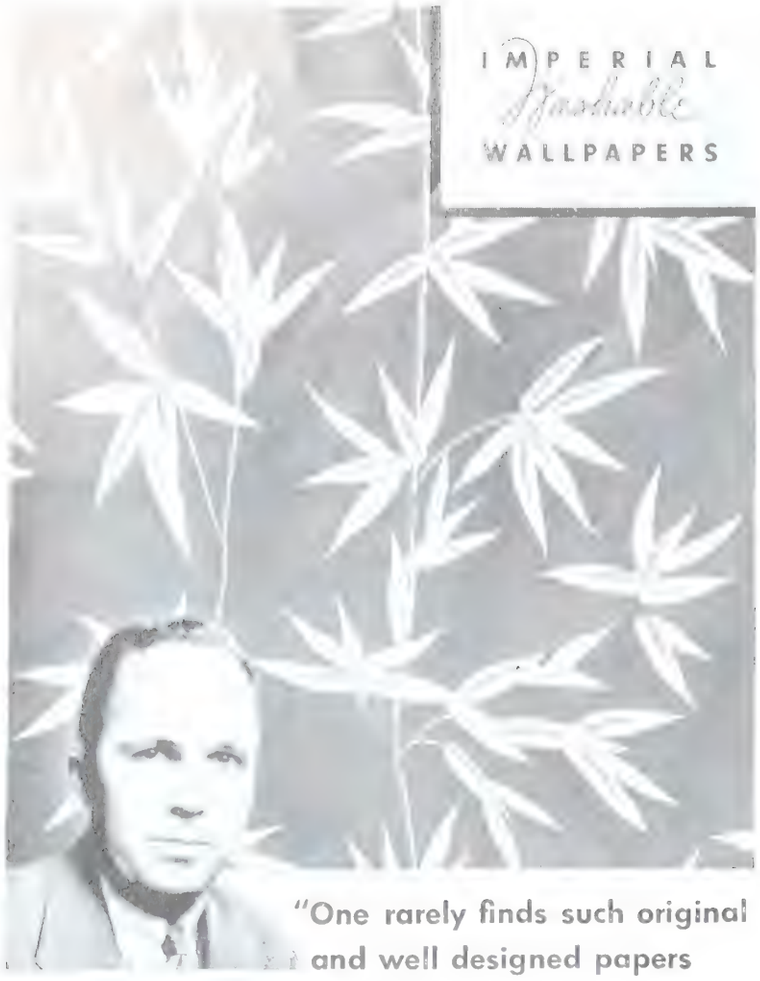
Sonata is wholly worthy of a ranking place with such distinguished Reed & Barton patterns as Hawthorn, Francis First, Old English Antique. To facilitate your owning these or any of the other distinguished flatware designs by Reed & Barton, many leading jewelers are now offering convenient deferred-payment plans.

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THE GUEST in Manhattan need no longer be Lost Room shy. Here are classic interiors, arranged in suites, having the [illegible] of the Colonial period in a country house. Sunny [illegible] Chinese Lowe. Blue and gold in Altman



BEDROOM of the same suite has yellow walls, soft gray-green carpet, colors in perfect accord with the furniture of Biedermeier design. The curtains are of a flowery brown chintz with yellow for the glass curtains. Decorations by Altman



Contemporary Colonial Chesterfield is the theme chosen by Walter M. Richard for the successful living room above. [illegible] of gold-gold tangerine, brown and [illegible] Furniture of Early Home. Central Park South



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. . . *to any* COMPANY

H[illegible] readily into any decorative scheme from [illegible] It does not demand a purely Colonial interior. Its graceful lines and proportions make it adaptable to any room — formal or informal. Because its beauty is permanent and not that of a "tricky" or temporary fad, it adds charm to any home and harmonizes with fine furniture or other woods and periods. *Remember this*—it is one of the economies peculiar to fine maple . . . you do not have to buy a complete suite to enjoy Whitney maple.



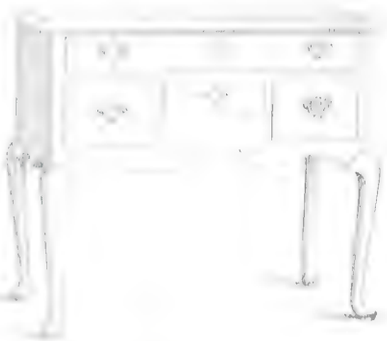
SCARF SHELF — A version of Chippendale [illegible] Queen Anne influence. [illegible]



CHAIR, LEFT — The second chippendale [illegible] about 1760. Its design shows clearly the influence of Thomas Sheraton of our Early American cabinet makers. [illegible]



CAMELBACK CHAIR — Adapted from a Chippendale design [illegible] Originally the seat was slat [illegible]



THREE-LEGGED TOWBOY — This lowboy of Queen Anne inspiration is an example of the refinement of furniture in the homes of the wealthier Colonists. [illegible]

FURNISH [illegible] WITH WHITNEY MAPLE

★ WHITNEY ★

[illegible] SLIGHTLY HIGHER [illegible] EAST AND WEST

E. [illegible] Co., Inc.
[illegible]

[illegible] "How to Furnish [illegible]

WASH YOUR WALLS



B[illegible]

L[illegible]

[illegible] the [illegible] designers have enhanced the lines, and retained leading decorative motifs to make the designs [illegible] suitable for bathroom use. [illegible] the upper right example [illegible] a bigger bath [illegible] designs for the entire house, so that chairs can bump, and water splash practically every wall in the house. The [illegible] adapt readily to the needs of [illegible] subjects, to [illegible] floral Colonial motifs, and to stripes and plaids. Finishes vary from dull [illegible] to [illegible] that [illegible] stain.

Lastly, you'll find limitless plain colors [illegible] place of paint. The Wall Paper [illegible] so [illegible] to put out a booklet wherein schemes for the entire room—walls, woodwork, rugs and draperies—are all charted.

Those who prefer wallpapers will find numerous [illegible] that [illegible] especially [illegible] instance, in our low [illegible] photograph and directly below [illegible] a pleasing [illegible] for a simple bedroom or bath [illegible] Mayflower design [illegible] yellow, and tones of red on a deep honey beige [illegible]







ABOVE, Imperial's wash-able paper [illegible] flat [illegible] flowers on a white ground. Idea for gay kitchens or bedrooms from Wolf Bros.

FLOWER MOTIFS FOR LUNCHEON TABLE



[illegible] the [illegible] shown above. The [illegible] is decorated with clusters of conventionalized flowers, delicately contrived and delightfully colored. These colors and motifs appear again in the embroidered sheer [illegible]. An ordonnance of mirrored glass forms the [illegible] for the [illegible] floral flowers arranged in a square allow dish. Glasses of modern design [illegible] Community Plate, made by Oneida, Ltd. It is [illegible] discreetly ornamented, from James McCreery & Co. The china is the Lady [illegible] by Onondaga Ltd. [illegible] Linen from James McCutcheon & Co. by Duncan Miller. [illegible] B. Altman & Co. Mahogany table by courtesy of Charak Furniture Co.

TRENDS IN DECORATION

[illegible]

[illegible] J. Deskey, Gilbert Rohde and Russel Wright are carrying on the same tradition of honesty and sincerity.

So you can take your choice between the two, and those who want Modern furniture to live with a long time will select the simpler, more forthright kind.

Fabrics

[illegible] success in the decorating field, designers and decorators have a surfeit of textures from which to choose. The market has disclosed an astonishing line-up of countless weaves. Damasks, brocades, brocatelles and tapestries [illegible] established mode for greater elegance. In pattern they group themselves in three distinct classes: Modern, Transitional and Period. There are striking geometrical designs — great chevrons, blocks, stripes and lattices for the Modern list. Stylized flowers, foliage, plumes, broken lines and some Chinese motifs for the Transitional group. As a rule, in the period things, careful documentation has been indulged in. The range here begins with discreet small motifs and runs clear through the [illegible]

One can't but feel relieved that the experimental, artistic novelty textures of the last few years have been tamed. Unusual and even unexpected textures do exist, but they have undergone a definite refinement. The rage for quilting has somewhat calmed down, the more subtle sculptural quality of matelassés replacing it.

With the trend toward finer fabrics for interior decoration, silks are assuming increasing importance in the decorating picture for fall. Manufacturers have produced an unusually wide range of weaves and patterns suitable for smart interiors whether traditional or modern.

You will find magnificent designs in 100% pure silk presented in their fresh-off-the-loom white, resplendent in pattern and subtle in weave. From these you order your own individual color for your particular scheme. This news [illegible] own fabric hand-woven and hand-blocked in whatever design you may crave strike the high luxury notes of the subject. In general, silken surfaces will be more dull, more subtle, than formerly, reproducing the quality of old burette and "raw silk".

WEDGWOOD



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Florentine

THIS newly created Bone China dinner service of unusual character and charm is worthy of the very best Wedgwood tradition. The design, as indicated by its name — is based upon the art of the Italian Renaissance, and is hand colored in a strikingly different shade of bright turquoise blue giving an effect of superb richness and sophistication, which harmonizes charmingly with the Neo-classic trend of the present day. This attractive pattern may be purchased from open stock in leading shops.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

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STRAHAN WALLPAPERS



Reach into old New England

for a wall pattern that delights today

You have a wealth of design and color to choose from when you redecorate a room — *if you use wallpaper*. If you use Strahan Wallpaper you are sure of correctness in design, in color, in workmanship and in materials. *Every* Strahan paper receives the same careful attention to detail that has made the Strahan name famous for quality. The pattern illustrated, the Kent (#7346), for example, is a superb reproduction of a wallpaper in the old Brick Tavern at Kent's Corners, Calais, Vermont. Expert printing has caught the feeling of hand blocking that distinguishes the original.

THOMAS STRAHAN

Company

[illegible]

[illegible]



[illegible] pine mantel against [illegible]. Pierre Dutel, decorator

[illegible]

Colors

[illegible] aniline, colors shown in motifs [illegible] period colors with frankly period designs. Also [illegible] blond and dark tones. We already see a great deal of ice blue, but feel that it will not live along with the richer oriental hues. In the Chinese scheme of things blue is a real factor, not a thin cold tint. A deeper silvery blue will be popular. Off whites, by the way, will [illegible] chartreuse, especially when combined [illegible] panion to last year's dusty pink. Some [illegible] call this color "Moonstone" and we think it quite prophetic. Puce tones are likely to continue and adventures will be made with gunmetal, with black and with the darker greens and raisins . . . all wonderful background colors for crystals, flowers, and for people.

The specially made furniture, integral part of every special plan, will be more exciting than ever. We hear of [illegible] ditional air as well as those strikingly original. With these our fabrics bracketed as "Transitional" will be in perfect harmony.

Wall Treatments

Walls and their treatments will be [illegible] plaster will continue as high style. Drapery treatments, valance details, tree motifs and great urns filled with flowers are among the themes already successfully exploited. We hear of a great room being projected, the walls to be treated in this medium with columns, pilasters and arcades, developed in crisp, slight relief. Classical in idea, but when projected as a background for elaborate lighting fixtures of crystal and metal and hand-blocked silken fabrics, both of these last in the modern spirit, we are restless to see the result.

Simply painted walls, of course, will go on, in every known color. And in special instances you will see the introduction of a textured painted surface. This takes the form of gesso brushed on with long vertical strokes, rubbed down with "rottenstone" and then finished with tint in the form of a glaze which is susceptible to the natural and artificial light effects of the room.

Wall paper patterns and colors will be varied in the extreme. The fac

(Continued on page 89)

TRENDS IN DECORATION

(CONTINUED FROM PAGE 88)

nile wood effects, done by a photo-ıphic process, are marvelous exam-s of printing and very rich in effect. ıe walnut graining in deep tones is 'y good, the simulation perfect.

For the same process of mural design paper hanging, an artist has cre-d a series of designs in the form of nel motifs. These are applied by nd to plain colored paper lengths, the naining spaces of the room being in in paper matching the ground of the inted pieces. Trophies, scenes and a riety of subjects delineated in off ite and sepia on a field of puce or ıy are very attractive.

olors in general are grayed and tened. Magenta is a new color that ırs watching and burnt orange is ning to the fore. Blue is increasingly pular and canary yellow is a bright sh note. All shades of brown are ll favorites and you'll see much red. so look for much gray in wall paper. re is how these colors are used:—

IBRARY—Walls painted luggage own. Rough tan and brown textured terials on the furniture, curtains of orgian chintz in white and tan with aches of burnt orange. Burnt orange feta accents. Gunmetal gray carpet.

DINING ROOM—Wall paper with gray ound patterned in a big climbing car-tion design in burnt orange and ght green. Curtains are orange satin. ison green leather chairs and a gun-tal rug. Helen Needham created ese schemes.

MAN'S LIVING ROOM—Black wal'-nite leather used for curtains and to ver a big sofa. Chairs are in white rduroy—an excellent background for Georgia O'Keeffe flower painting in whites and alabaster sculpture by ston Lachaise. Off this is a hall inted pale chartreuse with plaster mboo pilasters painted white. The or is of inlaid linoleum in a decora-e design of leaves on a cream ground. ane Tate and Marian Hall were the corators.

DINING ROOM IN SOUTHERN HOUSE—lor scheme taken from a wall paper screen in a hunting design. Walls: Painted apricot—buff from the background of screen. Curtains: linen damask in the same tone as walls, trimmed with loop fringe in various brown tones. Rug in buffs and browns. Furniture: Old mahogany upholstered in dark leather. Many crystal accessories —chandelier and candlesticks and glass [illegible] for flowers are used liberally in this subtle scheme devised by Hobe Irwin.

RED AND BRILLIANCE—A small morning room opening onto a terrace in a city penthouse has walls covered in red and white striped wall paper. White trim. The bouffant curtains are of very fine white embroidered batiste. The mantel is black marble and the furniture is covered in white modern fabrics and red antique satin. Thedlow were the decorators.

Three color schemes and we are finished!

A sitting room has walls painted pale hydrangea blue. Book cases and carved mantel are of stripped pine. The couch is upholstered in dusty pink. Two Venetian brackets in mirrored glass with red glass details are an important feature. Floor is carpeted in dark red. Jane Smith, Inc. was the decorator.

Elsie de Wolfe creates a dining room inspired by Georgian details. However, the panelling, ornamentation, arrangement and color scheme are delightfully underscored by a modern hand. Turquoise blue walls with white details. A swag of fruit and flowers, in the Grinling Gibbons manner, sculptured in plaster, tops the large fireplace opening.

Anne Tiffany's own drawing room makes use of dark walnut walls of photographic process wallpaper, simulating wood, as a background for deep textured creamy white fabrics. A fragment of an ancient Chinese wall printing forms the overmantel. Lovely Regency candelabra of bronze have been converted into lamps with white shades.

SHEEP AND GOATS

(CONTINUED FROM PAGE 65)

ofusion somewhat resembling a per-nent wave. The first four are milk ats, some more short-haired than ers, but all close-cropped in com-rison with the Angora. Although they y somewhat in size, the chief dis-guishing characteristic between the anen, Alpine and Toggenburg (the ter being the smallest) is the colora-n. The Saanen is pure white; the oine is white except on the body from waist to the tail, which is dark own; the Toggenburg is cafe au lait h white face and lower legs. All ee have ears erect and beards. The abian is quite a different animal in pearance, having wide, flat, pendul-s ears, something like a hound, no ard, is larger and rangier than the er breeds, and has a shorter, smooth-coat. It has no fixed color, but is ually either all black, tan or red, or otted-white with one of those three ors. All the milk goats are apt to be rnless, the Nubian more so than the ers; the Angora never. In buying a goat be sure that it is hornless or that it has been cleanly and permanently disbudded; as horns on a goat, no matter how innocently handled, can be troublesome and even dangerous. Some horns after disbudding have a tendency to grow again, so make certain that in the case of your purchase this cannot possibly occur.

The choice from among these five breeds for pets is altogether a matter of taste. They are all by nature (and training) quiet, gentle and affectionate. The Angora would have to be sheared occasionally and its coat kept in condition, which would be quite a job, but worth it for the effect. The others, by nature and breeding, are milk producers, and at maturity, if allowed to lead a normal life, should at certain intervals be bred, and over the proper periods milked twice a day. Goat's milk, in spite of all the really unfounded rumors to the contrary, is just as good if not better than cow's milk; richer than

(Continued on page 90)



Sure Signs of Autumn

in

DECORATIVE FABRICS

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Marshall Field & Co.

(Manufacturing Division)

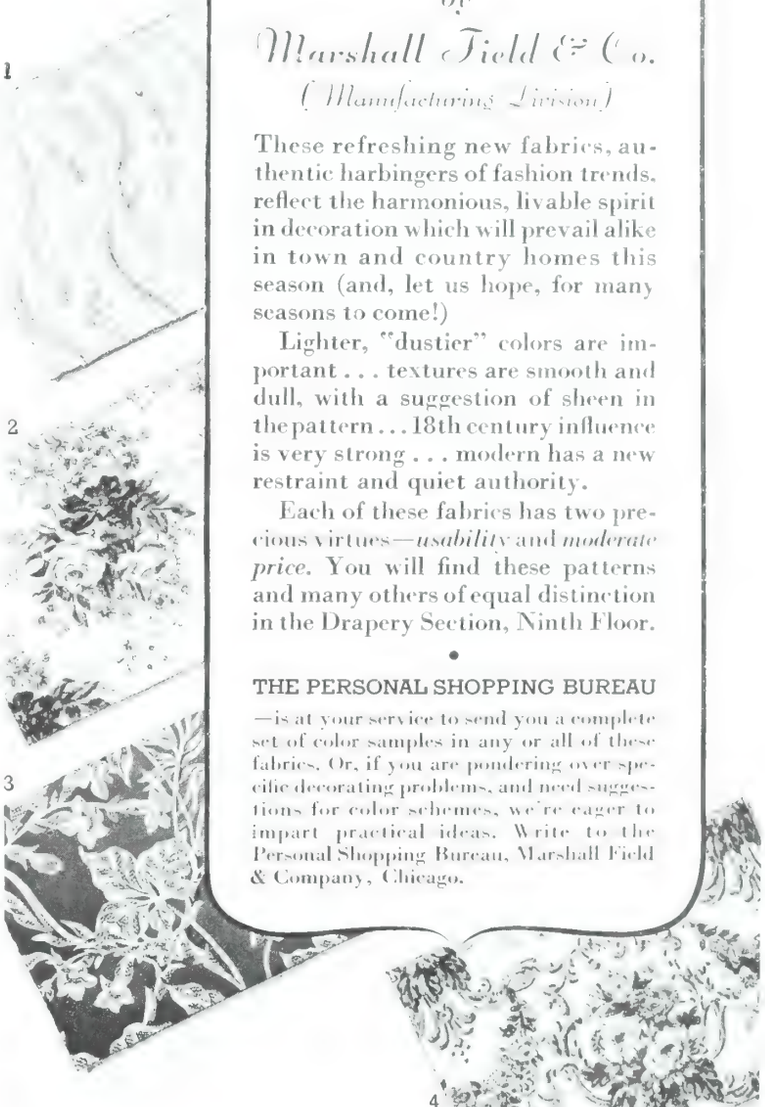
These refreshing new fabrics, authentic harbingers of fashion trends, reflect the harmonious, livable spirit in decoration which will prevail alike in town and country homes this season (and, let us hope, for many seasons to come!)

Lighter, "dustier" colors are important . . . textures are smooth and dull, with a suggestion of sheen in the pattern . . . 18th century influence is very strong . . . modern has a new restraint and quiet authority.

Each of these fabrics has two precious virtues—*usability* and *moderate price.* You will find these patterns and many others of equal distinction in the Drapery Section, Ninth Floor.

•

THE PERSONAL SHOPPING BUREAU —is at your service to send you a complete set of color samples in any or all of these fabrics. Or, if you are pondering over specific decorating problems, and need suggestions for color schemes, we're eager to impart practical ideas. Write to the Personal Shopping Bureau, Marshall Field & Company, Chicago.



1. *"Provincial Armure,"* $2.25 yard—stylized ferns woven against a natural crash ground.
2. *"Gay Flowers,"* 55c yard—glazed chintz in a new edition, notable for its lovely colors.
3. *"Tahiti,"* $1 yard—a linen pattern illustrating the trend toward simplified designs.
4. *"Marquis,"* $1.50 yard—superb classic floral linen in beautifully balanced colors.
5. *"Larchmont,"* $2.25 yard—an exquisite cotton damask with silky, mercerized sheen.

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[illegible] your favorite store. Informative booklet, "How to Get Best Service from Your Celanese Curtains," will be sent without charge by addressing: Educational Dept., Celanese Corporation of America, 180

SHEEP AND GOATS

CONTINUED FROM PAGE 89

[illegible] maturity you will know whether you [illegible]

[illegible] sheep, known (callously) as the "mutton" and the [illegible]. The latter is represented by the [illegible] breeds of Merino, which are indeed so much a [illegible] and the difficulty of keeping them in attractive condition make them rather unsuitable as pets. The "mutton" sheep, of which there are many varieties whose [illegible] down, Hampshire, Cotswold, Lincoln, Oxford, Leicester, etc., etc. denote their English origin—are raised for their wool as well as for their mutton. Per- [illegible] is smaller than most, with fine, short, straight white fleece, would be one of the easiest both to raise and to keep presentable.

In the case of both goats and sheep only the females should be considered [illegible] gets. The [illegible] particularly] and the ram acquire a disagreeable odor from which the doe and the ewe are entirely free, and in addition the latter are apt to be gentler and more affectionate. The best age at which to buy either a lamb or a kid is at about two months. By this time, if they are sound and healthy (and of this you must make absolutely certain), they will not require the special attentions and nursing which they would in infancy. The only objection to getting them when they are much older is that you will not only miss the fun of a most appealing period in their lives but lose the chance to train them thoroughly from early childhood. This training can proceed along the lines of your own particular fancy, but for practical purposes they should be taught to come when called, to stay within a prescribed area (if allowed to run loose), and to be gentle. The sheep is neither so active nor so playful as the goat and will not need to be taught gentleness with such pains as the latter. The butting of a tiny kid is cute, and it is a temptation to encourage it; but a kid eventually becomes a good-sized goat, and the unexpected butt of a big goat from behind, no matter how much it was meant in play, is a good deal more blessed to observe than to receive.

[illegible]

The illustrations here indicate more vividly than could words the architectural possibilities of a shelter and en- [illegible] ity is the safest guide to follow in regard to style, but the opportunities for making the unit of small building and yard an effective feature of the house and garden scheme are by no means limited by the smallness of the unit. The creatures it contains are there for your pleasure, entertainment and amusement, and there is every reason why the quarters should express the qualities of the occupants.

From the practical side, the yard, as I have said before but which I cannot over-emphasize, should be well fenced and well drained. It should have both sunlight and shade, and it should be sufficiently sheltered so that the animals can use it in winter as well as summer. Whether it can be kept in grass will depend somewhat upon its size and upon the other facilities for pasturage. As a very small yard would afford practically no opportunity for grazing anyway, it might as well be surfaced with tan-bark, say, which would keep it dry and clean. Then, if they were kept in [illegible] grazing on grass-cuttings thrown in occasionally and the goat its browsing on now and then a little bundle of underbrush. The principal feeding would be done in the stalls on hay and grain.

[illegible]

The building should be light, dry and well ventilated—all very important. It is equally important that the ventilation should be accomplished without any drafts, to which the goat especially is susceptible, though both animals can stand almost any amount of coldness. [illegible] owners of Nubians, in extreme cold weather, put little blankets on their animals, more I imagine as a gesture than as an actual necessity. The pens are like miniature box stalls, with hay mangers and feed boxes set on the side towards the passageway for convenience in feeding. Each pen has a gate leading into the passageway and a low door opening out into the yard. The partitions between pens should be about four feet high. Well packed earth laid on a sub-base of cinders makes an excellent floor for the pens. This should be kept covered at all times with a good dry litter of clean straw. From the point of view of lightness and sanitation, the best color scheme for the interior decoration of the shelter can be accomplished with an occasional coat of whitewash, while a further embellishment of the interior can be carried out with a neat arrangement, along the passageway, of the few accessories the goat and the sheep require. These items include brushes, combs, clippers, shears, strap collars and leads, tethering ropes and a few bottles of the simple remedies. At one end of the shelter should be the storage space for hay and grain.

The methods and materials for feeding, though simple enough, should be discussed in detail with either the dealer from whom you purchase your animals or with a veterinarian or other expert, as these will differ slightly with certain animals and with certain localities. However, it can be said that both the goat and the sheep can just about share the same food—clover or alfalfa hay and a grain mixture, with occasional meals of vegetable and apple. The goat is inclined to be a finicky eater, often refusing to eat grain, etc. which has been handled, or hay which is not perfectly clean; but what she leaves can at least with some chance of success be offered to the sheep.

There is a lot more that could be said about these two animals, but nothing that, after having read this much, couldn't much better be learned from actual experience with them.

DIVERS BULBS FOR THE SOUTH

CONTINUED FROM PAGE 160

soaring and the clusters before the flowers appear. *A. belladonna* requires a warm sheltered position. The bulbs should be planted six inches deep in soil that has been mixed with sand, leaf-mould, and well rotted manure. Good drainage is important. Once established, they should not be moved as long as they continue to bloom. They are said to prefer light shade, but I find that they do equally well in full sun. *A. belladonna* unlike the capricious Lycoris, is a dependable bloomer.

SPIDER LILIES

The Nerines, commonly called Spider-lilies, are very much like *A. belladonna* and the Lycoris in form and habit. Their flowers grow in umbels on bare scapes that push out of the ground and burst into bloom, as if by magic, in a few days. The lustrous dark green leaves follow the flowers, and are valuable for a winter ground cover. *Nerine sarniensis* is common in southern gardens. It is perfectly hardy in North Carolina, and probably to Washington, but has not proved so in Maryland. It comes from the South African coast originally, but is called the Guernsey Lily because some bulbs washed ashore from a wrecked ship became naturalized on the island of Guernsey. The lacquer red flowers form a ruff at the tip of the stiff stems; their long, bright red stamens curving up from the crisped petals suggest the name of Spider-lily. Nerines will bloom in sun or shade, and flourish in any soil. Their only requirement is plenty of water before they bloom.

DIVIDE AND SET OUT

Nerines are extremely prolific. They should be divided in the spring when the leaves die down, and when replanted they should not be set very deep. As mine increased I divided them, and set them out wherever I could find a vacant spot in the borders, or beside the pool, or under the hedge. For they bloom in September at that trying time when the Phlox has gone to seed and the Chrysanthemum buds are just showing color, and at what would otherwise be a very dull time the entire garden bursts into flame.

Spider-lily is also the common name for Hymenocallis, another genus of Amaryllidaceae, as well as for Nerine, *Lycoris aurea*, and Pancratium. For Hymenocallis it is particularly inapt, as well as confusing, since it refers to the long, recurved perianth segments which would suggest a spider's legs only to the liveliest imagination. Several species are native to the United States. The genus Hymenocallis includes *Ismene Calathina*, the Peruvian Daffodil. This lovely summer-blooming bulb from the Andes rather resembles a large white Daffodil with narrow petals curled back from a flaring, delicately fringed cup. There are several flowers to a stalk. The wide, linear leaves are dark and luxuriant. Ismene is said to be hardy where the temperature does not go below fifteen degrees above zero, but I think it will stand even lower temperatures. Where there is any doubt of its hardiness it should be taken up in the fall, and set out again in the spring. It does very well that way, for the bulbs bloom best

better they are planted. It should be planted four inches deep in a light, sandy soil.

The Crinums, closely allied to the Amaryllis, are striking garden plants with Lily-like flowers and exotic foliage. Coming from warm and tropical regions, they are usually grown as greenhouse plants in this country, but many of them can be grown out-of-doors in mild climates, and three are considered hardy. An enthusiasm for Crinums is not always met with sympathy because the name usually calls to mind *C. longifolium*, a hardy species and the one commonly seen in gardens. It is an awkward plant with yellowish white flowers on a thick stem.

The beautiful *C. scabrum* from tropical Africa is a favorite in Florida but it is not often grown in the Mid-South although it is perfectly hardy here. It begins to bloom early in August, and I have had it in bloom in my garden as late as the ninth of November. Sometimes the last buds are killed by frost before they open. They are called Mill and wine Lilies because the pointed milky petals are streaked with wine. The flowers are fleeting and heavily scented. They grow in umbels, and all open at once. The broad leaves tapering to a long point are yellow-green and very luxuriant. Mill and wine Lilies are of the easiest culture. They like a generous mulch of manure in the fall, and plenty of water just before, and during, the blooming period. The bulbs increase rapidly.

OF THE OLD-OLD SOUTH

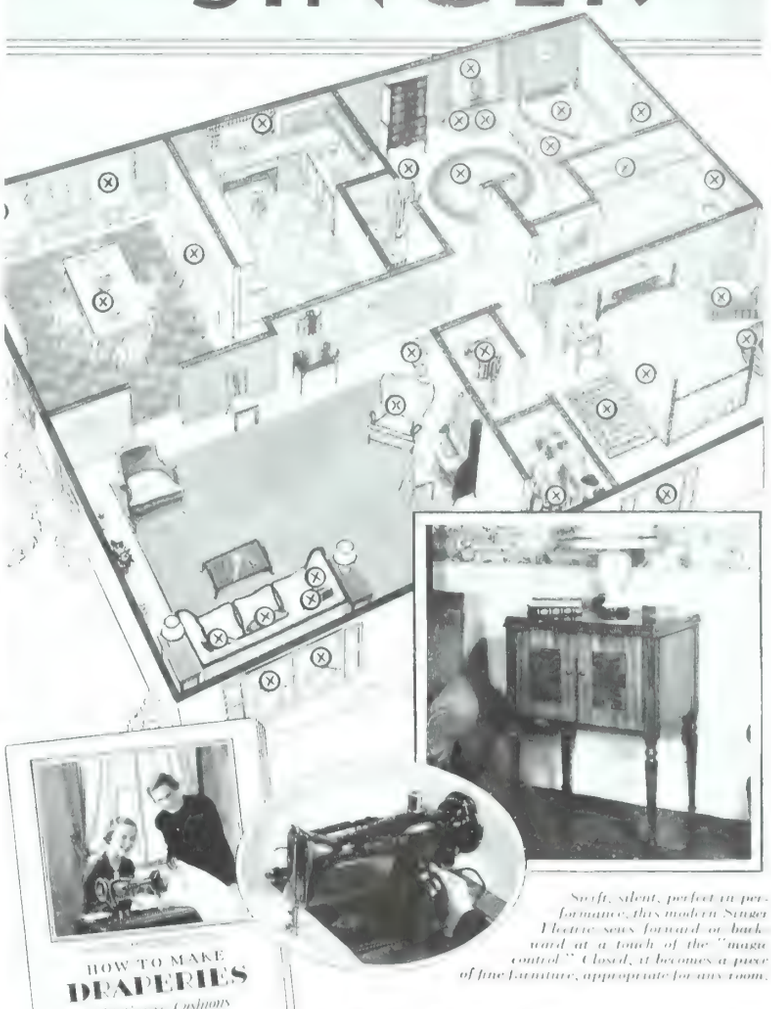
The Tuberose (*Polianthes tuberosa*) an Amaryllid once popular but now associated with funerals, was a common bulb in old gardens in the South. It is seldom grown out-of-doors any more except in the dooryard gardens of colored people, where you may meet its intoxicating fragrance (unsatisfied after dark) when you go for the wash on a summer evening. A tall spike for midsummer is too valuable a form to be ignored, and Tuberoses have the additional merit, being natives of Mexico, of having flowers with a texture strong enough to withstand the heat of the sun. They are rather leggy, and should be put in the back of the border behind other plants. The double forms are stodgy, but the single, Mexican ever-blooming variety has waxy white flowers that look and smell very much like orange blossoms.

FAIRY LILIES

The Fairy Lilies (*Zephyranthes*) are charming dwarf Amaryllids. In April the low lying meadows from Virginia to Florida are white with our native Atamasco Lilies (*Z. atamasco*), but their possibilities for the garden have never been fully realized although they are easily transplanted, and respond to cultivation. The Atamasco Lily is the Lily type of Zephyranthes. It has single white flowers and very narrow strap-like foliage. *Z. candida*, another white species—called the Summer Crocus, although it blooms in the fall—is the Crocus type. The small cupped flowers, tinged with pink on the outside when the nights get cooler, appear in September and October, and the peren-

CONTINUED ON PAGE 206

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DIVERS BULBS FOR THE SOUTH

Silver River because its banks were covered with these small white flowers. There are several pink forms. The one where it grows wild, and is called the Rain Lily, because it appears suddenly after a rain. It blooms all summer on bination with the velvety blue Torenia of moisture.

of the Iris family, Tritonia (or Montbretia) and Watsonia, two half-hardy Irids from South Africa, are particularly desirable for southern gardens. Blooming in June when there is apt to be a gap between high spring and early summer, Watsonias, brilliant in color and distinct in form, are preferable to perennials such as the Painted Daisy or Canterbury Bells to which our climate is not favorable. Growing from large corms, having sword-like foliage and spikes of wide open flowers, Watsonias are something like Gladiolus; and for me their delicately formed flowers on thin, wiry, branched stems have more charm than the heavy, solid spikes of the Gladiolus. There are crimson, rose and white species, and the hybrids come in a number of delicate and brilliant shades from flesh

Watsonias should be planted from four to five inches deep in well-drained soil in full sun; they should be left to establish a clump. Where they are not hardy they may be taken up like Gladiolus, and planted again in the spring. But they do not keep as well as Gladiolus, and it is better to leave them in the ground when that is possible. Already popular in California, they should certainly be better known in the East.

Tritonias, much like Watsonias except that they are smaller, bloom gayly in the midsummer heat. I plant *T. crocosmaeflora*, the common garden form (which multiplies very fast), as I do Nerines, wherever there is a free spot in the borders so that they will be dominant when they are in bloom. The sprays of brilliant orange carry the borders through July and August. An old form with scarlet edged petals is to be avoided. The hybrid Tritonias are larger than the type and have a wide range of color, some with interesting markings. Fire King is red, Star of the East golden yellow with a paler eye, and Una apricot with a carmine blotch. The small corms should be planted from four to six inches deep in a sandy loam mixed with leafmold. They should be carefully examined before planting, as it is very easy to mistake the top for the bottom and set them upside down. They will tolerate

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DIVERS BULBS FOR THE SOUTH

CONTINUED FROM PAGE 92

some shade, but do best in full sun. North of Philadelphia Tritonias should be stored over the winter.

Various half-hardy bulbs of the Lily family are adapted to garden conditions in the Mid-South. The first to bloom is the spring STAR-FLOWER (*Brodiaea uniflora*), a tiny leaf that smells like Onions and has leaves like the leaves of Garlic. The pale lavender flowers, starry and sweet-scented, bloom in March with Cowslips, Violas and Grape Hyacinths. The bulbs are said to be hardy in the North, but not permanent. In the South they increase, and are sometimes used for a ground cover. *B. uniflora* is from Argentina, and is entirely different from the Brodiaeas of Western North America. The latter bloom in April, and are more curious than beautiful. The funnel-shaped, dull blue flowers of *B. laxa* are bunched at the ends of ridiculously long flexible stems that twine around each other or any nearby plant. *B. crocea* is bright yellow, and *B. coccinea* crimson. Brodiaeas require a dry situation, and should not be moved. They are hardy in the South although little known outside of California.

BLACK AND WHITE

Ornithogalum arabicum, a tender bulb from the Mediterranean, is usually considered a greenhouse plant, but it is perfectly hardy in North Carolina. The fragrant white flowers are piquantly accented by shiny black pistils. They grow in many-flowered racemes on eighteen-inch scapes, and bloom from the middle of April to the middle of May. The bulbs are almost as big and solid as Dutch Hyacinths. They should be planted in the fall six inches deep in a warm, sunny border. *O. thyrsoides* is not hardy in North Carolina.

EPHEMERAL COLOR

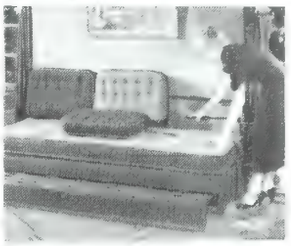
Torch Lilies (*Kniphofia*) are mostly of doubtful hardiness north of Philadelphia. They are not bulbs, but are usually classed as such. The tall Red-hot-poker-plants (*K. pfitzeri*), with brilliant red spikes shading to yellow, make a brilliant display in the fall. The dwarf hybrids are ever-blooming, and very effective in the front of the border. A pale yellow form that I have had for years blooms fitfully from the middle of May to late fall. The grassy foliage and solid flower-heads give character to a marginal planting of Alaska Daisies and white Petunias in front of a clump of orange Tritonias.

These are only the more obvious of the innumerable brilliant and exotic bulbs from tropical America, South Africa, Mexico or the West Indies, tolerant of—or even demanding—heat and lack of moisture in the resting period. They require a minimum of care, are not subject to disease, and —with the exception of a rare Nerine or choice Crinum—they are amazingly cheap. In a carefully planned garden these bulbs will bloom almost continuously from early spring until frost.

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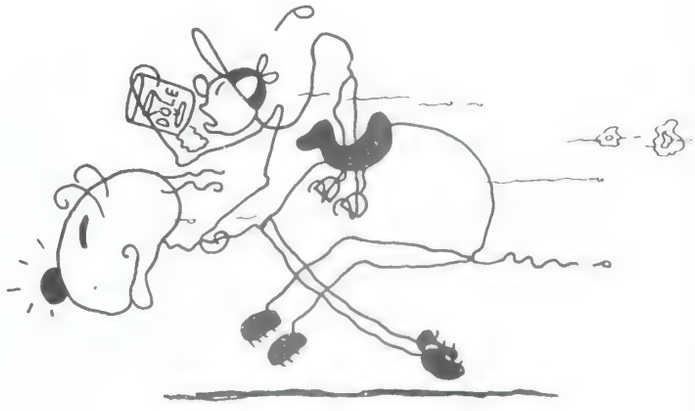
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Questions and Answers

Color Scheme for Maple

I am planning to redecorate my bedroom and would like to have a green and yellow color scheme. I have an old hand-crocheted bedspread, and I would like to have a color scheme that would harmonize with the bedspread.

J. H., Boston, Mass.

Why not choose yellow paint and paper for your bedroom? You could have a flowered wallpaper including these colors. The background could be yellow. Harmonizing paint could be used on the woodwork, and the bedspread will tend to tone down the yellow. I would suggest a rather pale green and dull yellow paint for the woodwork. A few green accessories and yellow ones will complete the color scheme.

Monterey House

We are thinking of building a Monterey type house. Do you think it would be practical to have cedar shingles on the second floor and clapboards on the first floor? The architect says he doesn't like to put clapboards on the second floor. What about the roof and stair rail?

I plan that the walls of the living room, bath, and hall be painted. Bedroom and sewing room to be papered. In the ceilings the roof rafters are exposed and colored. How can I paint all the woodwork and celotex, or use stain?

Mrs. J. McC., Ross, Calif.

It is difficult to recommend a stain for your woodwork without knowing the color of the walls and the general character of the room. However, it is advisable to keep the color lighter than you would like your woodwork to be. Stain on the pine to simulate new redwood. Any of your paint dealers can probably supply you with a redwood stain. If you have a rough finish on the walls, it would be all right to whitewash the plaster. You can also use paint to match the color of the walls and thinned out with turpentine, on the ceilings. This will help to match the downstairs woodwork. Upstairs woodwork could be painted to match the downstairs woodwork.

Radiator Paint

We have a steam heating system that has been converted to a ... system. ... has worked out quite satisfactorily. Last year we completely redecorated our home, which involved the painting of the woodwork an ivory color. This, on the advice of both our architect and painter, was painted the radiators with the same paint that was used on the woodwork. This year, however, the paint chipped off so badly that their appearance is intolerable, and I should like to know what paint should be used on the radiators.

C. C., Grand, Conn.

Our Enduring Department editor suggests that you have the old paint removed from the radiators with a wire brush. Before the new paint is applied a primer coat should be put on. Over this may be applied two coats of durable radiator enamel. Remember that radiator paint tints darken slightly due to the heat. Be sure that you allow ample time for drying between each coat, otherwise the paint may not be effective.

Ground Cover

Is Ground Ivy a satisfactory evergreen in Connecticut? If so, what kind should be planted, and is it apt to become a Winter killed? And what would you suggest for an informal hedge to fill in the open spaces between large old Maple trees?

G. V. A., New York City

By Ground Ivy you probably mean the regular English Ivy. It can be grown successfully in Connecticut, and is evergreen. For an informal hedge, Japanese Barberry if not pruned is quite informal in character. It grows four to five feet high and is of equal spread. It has an abundance of showy red berries in Autumn and Winter.

Norman Interior

I am planning to build a Norman house, and will appreciate your answering the following questions:

1. Would it be considered good taste to have the walls of the interior rooms on the first floor painted or papered and not sand finished, as I have seen them?

2. Could the woodwork be painted instead of stained?

3. Do you feel it necessary to have exposed rafters?

W. J. V., Richmond, Va.

If you prefer to paint the walls of the rooms downstairs, this would be permissible, but we would not advise using paper downstairs. However, the bedrooms may have papered walls if preferred. The woodwork, too, may be painted to harmonize with your furnishings and color scheme.

Although beamed ceilings are characteristic of Norman houses, it will not spoil the house if you do not use them. If the rafters are exposed, your roof will have more height than if the beams are ceiled. If you decide to have the beams exposed, be sure to have them made of good wood, because they may play a ... of the house.

SPRING SCILLAS

(CONTINUED FROM PAGE 72)

ly companionship for it is contrived with pale yellow or white Primroses, or even pink ones. To be truly effective this bright little flower should be planted in close masses and if possible there should be a green ground cover. The belled stems do not show up well against the dark moist earth. One plant in particular I have found especially happy as a ground cover for *Scilla sibirica*. The smaller Celandine, or Pilewort *(Ranunculus ficaria)*, is quite ideal, preferring to grow, as do the Scillas, in partial shade. It forms a flat, close, advancing mat of small shining leaves spattered all over, while the Scillas are in bloom, with brilliant yellow highly varnished stars. The display is dazzling while it lasts but there is a drawback. As the leaves of the Scilla ripen and die away so do those of the Celandine and bare spots are the result. A few small wood Ferns planted among them will serve to cover this defection.

EARLY FLOWERING

Earlier to flower, coming along with *Galanthus nivalis*, is *Scilla sibirica taurica*. Its bells are a paler blue tone than those of the type and there is a dark blue line down the center of each petal. This is a charming kind and may be broadcast among Snowdrops and Winter Aconites. The variety *atrocoerulea* is much taller and altogether of more circumstance than other *sibiricas*. It grows more than six inches tall and each bulb sends up several stalks of deep blue-purple bells. I like it in little close colonies in the rock garden against a Thyme-covered rock and neighbored by some of the lovely Chrysanthus Crocuses, white or cream or warm yellow, or that hot little number, *Crocus susianus*. The white-flowered Squill is pretty breaking up the masses of its blue brothers, but it is perhaps at its best strewn widely in open woodland where worn



SCILLA JAPONICA



SCILLA PRATENSIS

brown leaves and delicate young greenery throw the stems of gleaming bells into fine relief.

SPANISH VARIETIES

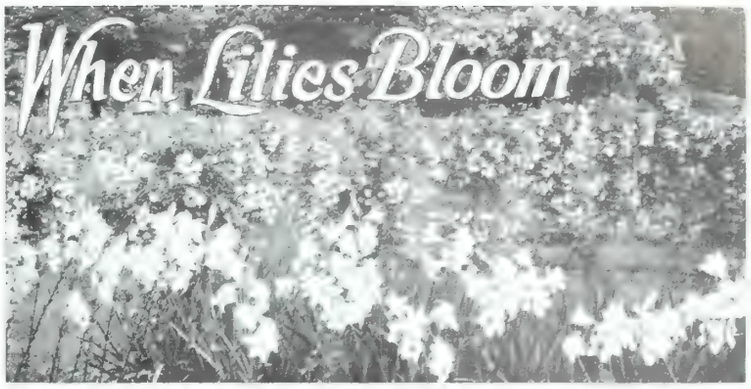
But perhaps of all Scillas none is so important to the color scheming gardener as the Spanish Bluebell, *Scilla hispanica (S. campanulata)*. It grew in Parkinson's garden (1629) and continues to blossom in the pages of the *Paradissus* and must have been popular wherever it was known. It is one of the big bears of the Scilla tribe, its strong, erect stalk growing from a foot to fifteen inches tall and well set with ample bells widely open at the mouth, and each hung upon a little stalk of its own. While somewhat resembling the English Bluebell, *S. nonscripta*, it is larger and more sturdy in all its parts, an altogether showier plant for garden use with a proud carriage and long-lasting qualities. It flowers in May and its possibilities are almost infinite and seldom demonstrated. Going through my note book I am astonished at the number of suggestions for using it in combination with other flowers of its season. It comes, too, in the most lovely colors—soft porcelain blues, deep blues, silvery lavender, gleaming white, many tones of pink from pale to deep. It increases with the utmost generosity and one may have fine plantations in a comparatively short time. Every three or four years the bulbs may be lifted after the foliage has died away and given more space, or the surplus handed across the fence to a neighbor.

MOST ADAPTABLE

It lends itself to all sorts of situations with charming grace. It is beautiful planted in broad masses in open woodland or on lightly shaded banks, or naturalized in grassy places; it is lovely in shaded borders among Ferns and Bloodroot and Spring Beauties, the white-flowered kinds in particular, or thickly strewn—white, pink or blue—along woodland walks, as well as used freely in the borders in combination with other plants of like blossom-season.

Here are a few companionships for it that will prove delightful in any garden. I have a mass of the blue-flowered *Anchusa myosotidiflora* used as a background for a plantation of *S. hispanica* Peach Blossom, whose name bears out its lovely hue of pink. Again, some good groups of the variety Rosalind

(Continued on page 97)



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Flowers for the house vases last longest if cut early in the morning rather than in the afternoon. Expose to the day's heat more or less exhaust them. Also cut them when they are in the bud or barely become to flower, and plunge the stems into water immediately. A further advantage will be gained by placing both flower and container in a dark, cool place for several hours before bringing them into the rooms.

Arsenate of lead is one of the best all-around poisons for destroying caterpillars and other leaf-eating insect pests. Dissolve it in water and apply as a spray. This should be done when there is prospect of fair weather.

Close mowing of the lawn during the dry early Fall weather is not advisable as a tall length of growth is needed to shade the roots and prevent their being scorched. If you do any watering let it be thorough enough to penetrate several inches or shallow roots will be formed.

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SPRING SCILLAS

(CONTINUED FROM PAGE 95)

are effective about the first of May, at the time of *Viburnum Carlesi*, the pink of the Scillas repeated in the pink buds of the fragrant Viburnum. La Belle, a silvery lavender kind, is lovely beneath the pink-flowered *Rhododendron carolinianum* and beneath the spreading white-sheeted branches of *Azalea indica alba* Blue King shows up handsomely.

As an interplanting for May-flowering Tulips the various forms of *S. hispanica* are invaluable and infinite are the delectable combinations of color that may be worked out with these two willing collaborators. They flower at the same time as do Camassias and the cool blue of these flowers is a fine foil for some of the deeper blue Scillas.

Good forms of *S. hispanica* are the following: *alba maxima*, La Grandesse and Snow Queen are all strong growing white-flowered kinds. Amethyst is clear lavender; Blue Bird, Blue King and Excelsior all fine deep blues, the latter especially strong. Frans Hals, Peach Blossom and Rosalind are good pinks; Vigour, white faintly tinged with pink; Queen of Pinks and Rose Queen, rather on the side of over-pinkness; La Belle is silvery lavender. Perle Brilliante, clear blue lavender.

FOR WILD GARDEN

Scilla nonscripta, also known as *S. nutans* and *S. festalis*, the English Bluebell or Wood Hyacinth, flowers at the same time as the Spanish Bluebell, but is an altogether more lightly made and less assured plant. Where *S. hispanica* looks well in the dressed garden, *S. nonscripta* belongs to woods and less conspicuous regions. Its stalk curves like a little wand and its bells are narrower and less closely set and it has a fragile and very pleasing fragrance where large numbers are planted together that reaches one at some distance on the gusty spring breezes. It is a common British wildflower and Anne Pratt, a lady writer of nearly a hundred years ago, thus describes its place in the English Spring: "Scarcely a copse can be found throughout our land which is not then blue with its flowers, for it is to the woodland and the green lane, in Spring, what the buttercup is to the meadow. Growing near it we often find the beautiful pinkish white blossoms of the Wood Anemone, and before it fades away the hedges are getting white, and becoming fragrant with the wreaths of the blooming May."

On a shaded bank colonies of this Bluebell are lovely with the great white Trillium, or with the large white flowered Violet *Viola septentrionalis*, with the dangling yellow Bellwort, *Uvularia grandiflora*, with Mertensia or the white and green stars of the Star of Bethlehem.

Of the numerous kinds to be had I like best a deep blue form called Delight, and the white form known as *alba major* is fine. The pink-flowered kinds are decidedly less pleasing.



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Moutan, [illegible]

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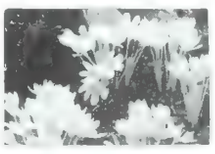
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CA' D'ORO—VENICE

PACK THE BAGS for you are going to the most beautiful house in the world! It's not large and it's a long way from modern. It's not of this earth, for it rises serenely out of the sea. Built five hundred years ago, the Ca' d'Oro, so called from the wealth of gold in its decorations, is another reason for going to Venice. All delicate marble lace, this little house is the most breath-taking of all the Gothic palazzos in Venice, that dream city of Gothic splendor with its age-old canals and its life that never wanes.

VACATION! Every [illegible] Costa Rica [illegible] San Jose [illegible] railway to the coast. Guatemala [illegible] over which brood two [illegible] volcanoes —Agua and Fuego. Here, amid the ruins of the Mayan Empire, the Spaniards built the proudest city of the Western world—Antigua. Our [illegible] And [illegible] of the Mayan [illegible]

ALOHA! [illegible] Hawaii, of hospitality, smothering you in fragrant leis and nearly killing you with [illegible] sport—surfboarding, sailing, golf by an [illegible] at, such beauty as the scene at right. For Hawaii is more than islands. It's [illegible]

STEEP PATHS OF OLD Italy [illegible] Tuscany, the first churches of San Gimignano built themselves great square towers so that when trouble came they could retire to these lofty fortresses and hurl molten lead at each other. The towers still stand in this picturesque hill town which refuses to recognize passing of the centuries. Flowers in the crevices and feathery bushes soften the grim stones. Far below lie silvery olive [illegible] and the vast Tuscan plain

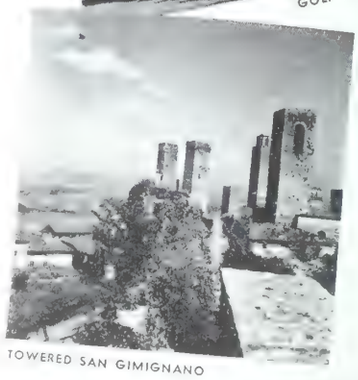


HAWAIIAN PEACE

GOLFERS! You won't keep your heads down on the superb Banff course (below) for there's a Canadian Rocky peak at every turn to take your eye off the ball. However, if you must concentrate occasionally, it's as fine golf as this world offers, with satin fairways, emerald lakes to drive over and the Bow River just waiting to swallow balls. But with this splendor, what's an extra shot or two?



GOLF AT BANFF



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NOW KITCHEN WASTE



GENERAL ELECTRIC has banished garbage from the modern household with the new G-E Disposall, an electric kitchen waste unit that can be installed in your present kitchen sink.

Messy accumulation of kitchen waste is no longer necessary. Now it goes down the sink drain where the Disposall quickly and quietly reduces it to a pulp—and flushes it away! There is no odor. Pipes will not clog. The Disposall cares for 98% of your kitchen waste—everything from peelings to bones—at an operating cost of less than a cent a day!

This electrical garbage man is a simple rugged mechanism built for long years of hard service. Not an experiment—the Disposall has been in actual use for two years under all conditions. It's a proved convenience—product of the world's greatest electrical laboratories—General Electric's latest contribution to better living.

The Disposall can readily be installed in your present sink. See it in actual use and you'll realize that some day every modern home will dispose of garbage this swift, healthful and sanitary way.

Now you can stop saving garbage—say good-bye to unsightly and unhealthful garbage receptacles and to the most unpleasant household problem. The Disposall is sold on convenient terms. The coupon below will bring you full details without obligation and point the permanent way to "good riddance for bad garbage".

1 *Kitchen waste goes down the drain of your kitchen sink—is reduced to a pulp and flushed away quickly and quietly by the G-E Disposall.*

2 *There is no odor. Pipes will not clog. The Disposall has been successfully used for two years under all conditions. Operation cost is less than a cent a day. From every standpoint the General Electric Disposall is the logical solution of the garbage-can problem!*

● At the left is shown a detailed mechanical view of the new General Electric Disposall that obsoletes the unsightly and unsanitary garbage receptacle. When installed in your sink the unit is completely concealed from sight within attractive cabinet enclosure as illustrated below.



General Electric Disposall, with or without cabinet, can be quickly and easily installed beneath any sink.

GENERAL ELECTRIC

disposall "GOOD RIDDANCE TO BAD GARBAGE"

GENERAL ELECTRIC CO., Dept. DK9
Nela Park, Cleveland, Ohio
Please send me literature giving full details of the new General Electric Disposall.

Name_____

Street_____

City_____ State_____



● *Above is the Westinghouse Emperor range with top of Monel Metal, latest model refrigerator, both manufactured by Westinghouse Electric & Manufacturing Company. The Monel Metal sink and all metal cabinets were made by Whitehead Metal Products Co. of New York, Inc. The Monel-topped Smartline table comes from Mutschler Bros. Co., Nappanee, Ind.*

The kitchen you want — costs less than you think!

You can do it! Yes, really, you can! You can have a silvery Monel Metal kitchen like this—without doing violence to that grand old institution, the family budget.

Simply get in touch with your plumber or dealer. Say "I want the truth about Monel Metal prices." And then prepare to gasp or whistle or do whatever you do in moments of great surprise. Because Monel Metal prices will surprise you. For instance—

Monel Metal sinks start at $64.00. And sink-and-cabinet combinations at $94.50.

And ranges and kitchen tables with Monel tops are available at surprisingly low prices. Many manufacturers are not charging one penny extra for topping off their newest models with Monel Metal.

Not a "Problem Metal"

Monel Metal is always well behaved. Always easy to clean. Quiet too...because its resilience subdues the clatter of pots and pans. It's solid clear through — crack-proof, chip-proof, accident-proof!

So when you ponder over these surprising prices on Monel Metal sinks, ranges and tables, don't forget the first cost is the last cost. When Monel Metal comes into your kitchen, it's "in for life."

Getting better and better

Manufacturers who use Monel Metal in their products are progressive. They're always working out improvements to make housework easier. Take that Westinghouse range, for example. You can practically ignore it while it cooks your meal because it's completely automatic. And pots and pans give its Monel Metal top no black marks. The sink in this kitchen is a new model with new features which mean even greater convenience—with a real increase in beauty. Make a point to see this new model.

For full information about Monel Metal sinks and tanks, write to the manufacturers, Whitehead Metal Products Co. of New York, Inc., 304 Hudson St., New York, N.Y. For information about other Monel Metal household equipment address

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street New York, N.Y.

2/3 NICKEL + 1/3 COPPER = **MONEL METAL**

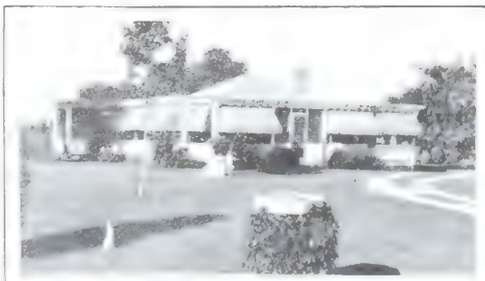
Monel Metal inherits from Nickel its finest qualities—strength, beauty and ability to withstand rust and corrosion. When you specify metals, remember that the addition of Nickel brings toughness, strength, beauty and extra years of service to steels, irons and non-ferrous alloys.

REAL ESTATE

A NATIONAL DIRECTORY OF REAL ESTATE BROKERS

MT. VERNON, a Crown grant to Lord Culpeper, passed into the hands of John Washington in 1674 and for one hundred and eighty-four years was held and beloved by the Washington family. In 1858, having failed in his efforts to have either the Federal or State Government acquire title to the home of the Father of Our Country and being unable to continue its upkeep, John A. Washington, for the sum of $200,000, deeded the estate to the Mount Vernon Ladies Association. The money for the acquisition and restoration of Mt. Vernon was raised through the patient and determined efforts of Ann Pamela Cunningham of South Carolina, ably assisted by Edward Everett, the outstanding orator of the time. Vision, patriotism, and devotion rang throughout Miss Cunningham's message to the women of her Association: "Ladies, the home of Washington is in your charge; see to it that you keep it the home of Washington. Let no irreverent hand change it; no vandal hands desecrate it with the change of progress. Those who go to the home in which he lived and died wish to see in what he lived and died. Let one spot in this grand country of ours be saved from change. Upon you rests this duty!" Miss Cunningham's efforts were rewarded and Mt. Vernon was preserved.

TODAY Mt. Vernon is as it was originally, but progress and development have made wide strides in the area surrounding the portion of Washington's estate preserved by the Mt. Vernon Ladies Association. Lovely estates grace the Potomac on George Washington's "River Farm", now bisected by the lovely Mt. Vernon Memorial Boulevard, connecting the Nation's Capital with the home of her greatest leader. Following the example of the Federal Government, Virginia built the extension of the Boulevard from Mt. Vernon to Woodlawn, the home of Nellie Custis, paving the way for proper development of the acres known to Washington as "Muddy Hole Farm", "Union Farm", and "Dogue Run Farm". This right-of-way was acquired for Virginia by Dr. S. M. Johnson, the far-sighted, altruistic Director of the National Boulevard Association. Here is a section that should be permanently beautiful and restricted against commercialism and cheap development in deference to its closeness to the early and magnificent history of this country.



"Verdure View" Groton, Mass.
Beautiful hilltop location, exceptionally fine view of mountains.

For Sale
On 15 acres of land. 7 rooms, 2 baths, 2 lavs., basement, two-car garage, all in excellent repair and open. Unfurnished. Immediate possession, wide screened porches, fireplace, hardwood floors, oil, electricity, refrigeration, well, pure soft water. Large light kitchen. Two-car garage, separate servants' house with bath. Very attractive 30 mile drive to Boston. Estate a lovely 8-year development. Must be seen to be appreciated. Price $8,500.
Jerry C. [illegible]
[illegible] Gilbert St.
Brookline, Mass.

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ADA F. WHITE, 31 South Broadway (Albany Post Road), Dobbs Ferry. Tel. D. F. 1179. Call or write if you have a home to sell. Viewed by Realtors' Board.

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MEUER & AUERBACH, INC. Popham Rd., Scarsdale. Tel. 3030. Houses and estates throughout Westchester County for sale and rent.

NASH and BOGART, 23 E. Parkway, Scarsdale. Tel. 930. For over 20 years specialists in homes in and about Scarsdale. Let us know your needs.

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J. CARROLL MOLLOY, Realtor, Doylestown, Pa. Old stone farmhouses, remodeled and unremodeled. [illegible] the tastes listing. Phone 64.

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ROSS H. LOWELL. Specializing for over 15 years in Vermont & New Hampshire Farms, Summer Homes. Let us [illegible] Prices going up. BUY now.

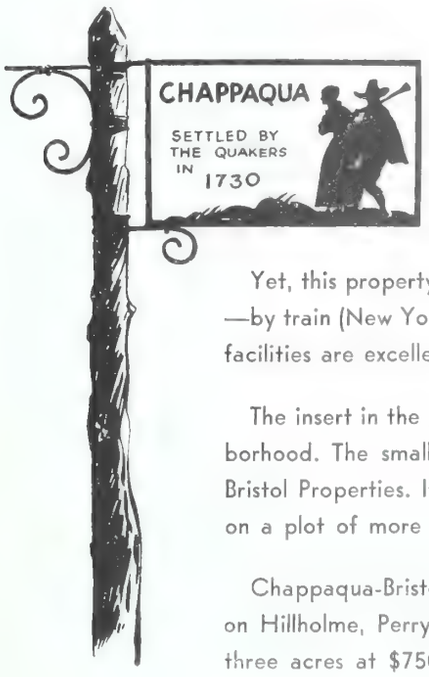
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Yet, this property is very accessible, both to nearby shopping centers and schools, and to Manhattan —by train (New York Central—Harlem Division), or by motor (Saw Mill River Parkway). School and sports facilities are excellent . . . clubs are near and numerous . . . taxes are low!

The insert in the picture above shows a house just built (and for sale) located in this pleasant neighborhood. The small white arrow points out its exact location in Hillholme—a part of the Chappaqua-Bristol Properties. It is a charming, six-room, two-bath reproduction of an early New England Colonial, on a plot of more than a quarter acre. Its price complete with landscaping is only $10,500.

Chappaqua-Bristol Properties also offer you complete facilities for building your own home on order on Hillholme, Perry Heights, Devoe Place, or Treeholme. Plots range from a quarter acre at $750 to three acres at $7500, on hilly, flat, wooded or open land—to suit your taste.

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Established 1898

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THIS SPACIOUS COLONIAL DWELLING CAN STILL BE BUILT for $17,500



STARTED early this Autumn by skilled craftsmen, the National Garden Homes Corporation is outstandingly qualified to design and build to order large or small homes in any period and of the most trustworthy construction. These unusual homes are a measure of the owner's success and good taste. They are admirably suited for entertaining and possess every convenience of modern dwelling, yet the cost need not be prohibitive.

Many such exceptional homes, ranging from $12,000 to $150,000 have been designed for us by Chester A. Patterson, architect. The Colonial dwelling (above) consisting of three spacious master chambers, a convertible study, a vanity room, terrace and maid's quarters, together with many others of authentic period design, may be seen in our portfolio, by appointment. There is no obligation. Telephone Murray Hill 2-2860. Financing arranged.

Note

One representative [illegible] all in Greater New York. Or send [illegible] and their plans [illegible] other homes.

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GREENWICH—
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One acre, large trees, fine location; White Colonial house; large rooms, 4 Master bedrooms, 2 baths; 2 maids' rooms and bath; garage.

Bargain at $25,000

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Tel. 668

Turn to page 100 for the national directory of real estate brokers

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Norwalk, Connecticut

[illegible]

The Investor
Mercantile Finance Company,
955 Main St. Bridgeport, Conn.



If you want to sell, here's an economical way to reach the right people

People who have the means to buy a fine home—and the inclination—read House & Garden to find out what sort of home to buy—and where. There is probably no surer way to reach the people who will be most interested in the home or property you have for sale—and no less expensive way, for that matter—than to list your house or acres on these pages.

House & Garden, Real Estate Department
420 LEXINGTON AVENUE, NEW YORK

Essex Fells, N. J.

Connecticut Colonial House

Under construction, for full occupancy in [illegible]. Has [illegible], large living room, dining room, kitchen, butler's pantry, and library or bedroom with complete bath on the first floor. This can be adapted to suit a buyer. The second floor has [illegible] master bedrooms, two baths, dressing room and maid's room and bath. The third floor has accommodation for two more rooms and bath. There is an attached two-car garage.

The house is located on a plot of approximately one acre and is convenient to country clubs, schools, and transportation.

EARL C. WOODWORTH
Essex Fells Properties
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Caldwell 6-0161



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Protected residential plots in rolling wooded land, divided to suit the needs of acceptable people.

PARTSHORN ESTATE: *Tel.* 7-0123

In section 1 of this issue—on pages 22 thru 25 you will find the urban real estate advertising in which are offered for rental many unusual and attractive apartments in New York City



THIS STEEL FRAME HOUSE On a ¾ Acre Plot At INDIAN FOREST, Westfield, N. J. FOR SALE

Location—Westfield (18,000 pop.) is residential—no factories. Superlative schools, roads, churches and a non-political town government. Development—Indian Forest is new. This is the first of six or more homes of this construction to be built on ¾ acre plots in this beautiful wooded section.

Accessibility—40 minutes from New York, via Jersey Central, Reading or B & O Railroads. Same time by motor via Holland Tunnel and Route #29. One boundary of Indian Forest (240 acres) fronts on this Highway.

Residence—Built by Insulated Steelbilt Structures, Inc., this house has a heavy welded steel frame, concrete sub-floors, oak top-floors, slate roof and solid concrete foundations. It is thoroughly insulated, termite proof, lightning proof, fire-safe and air-conditioned. Four master bedrooms, 3 master baths, maid's room and bath, plus usual general rooms. Two-car garage and playroom, etc., in basement. Liberal mortgage available.

Price $30,000
Further particulars from

F. W. Cooper, Realtor
101 West Broad St., Westfield, N. J.
Or your own broker



Your New Home
Custom Built

COMPLETE ON YOUR PLOT **$9,850**
$64 MONTHLY

This architecturally correct Colonial home, fully insulated, air conditioned heat, with all modern features. Changes made to your ideas. Consult us and let us know your plans. Careful Supervision—CONSTRUCTION—ARCHITECTURE—FINANCING, all for one guaranteed price. Homes from $8,000 to $30,000

Send for illustrated portfolio "G" "The Gateway to Your New Home". Over 48 homes to select from. Send $1.00 if beyond 50 mile radius of New York City.

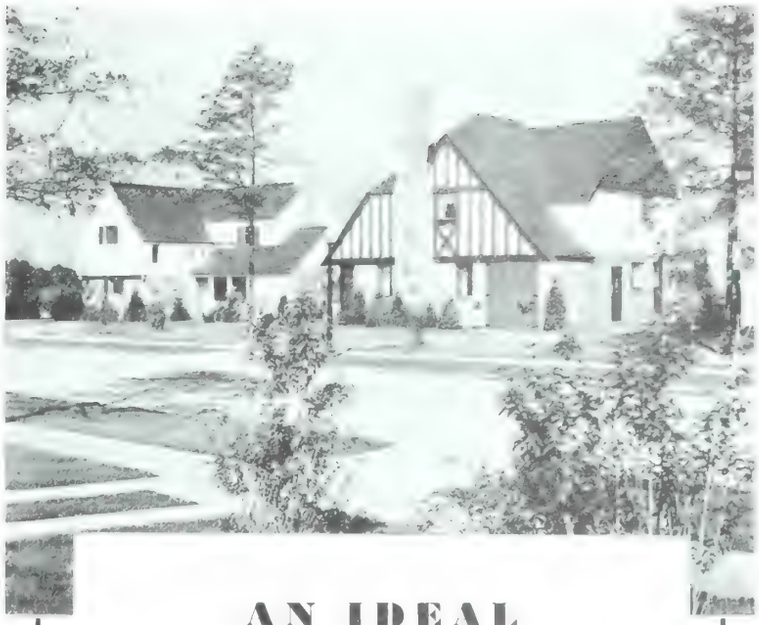


DELRICH HOMES 103 Park Ave. (at 41st), N. Y. C. Phone Ashland 4-3427

A REAL FLORIDA HOME FOR SALE



Located in the scenic highlands of south central Florida, at Sebring (pop. 3,500) on the east shore of Lake Jackson. The property, beautifully improved, comprises 7 large lots, with bearing citrus groves, bathing beach, fine fishing, boating and easy access to 3 fine golf courses. The walled-in house of Spanish style is of hollow tile and concrete construction. Main house has 5 bedrooms and 4 baths, all in finest condition and quality, is furnished throughout, containing oriental rugs, draperies, modern hot-water heating plant. The owner, moving to California, has really worked to achieve an ideal in this property. There is every modern convenience—every possible thing one could wish in Florida. The site was selected after over 20 years' knowledge of Florida because of its high elevation, climate and drinking water. Fine living conditions from October to May. Information gladly furnished. Only bona fide purchasers need apply. For further details apply your local broker or write to Mr. J. M. Berriman, Realtor, Sebring, Florida



AN IDEAL

environment

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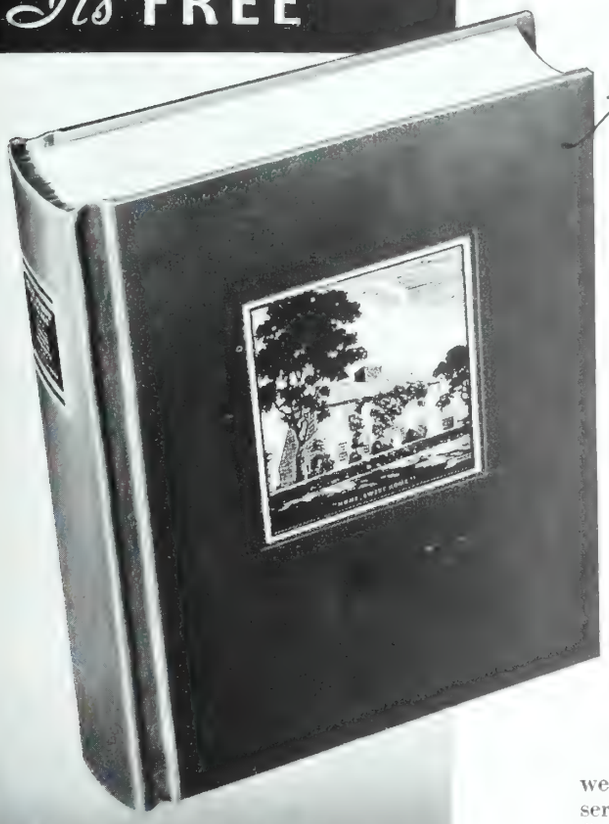
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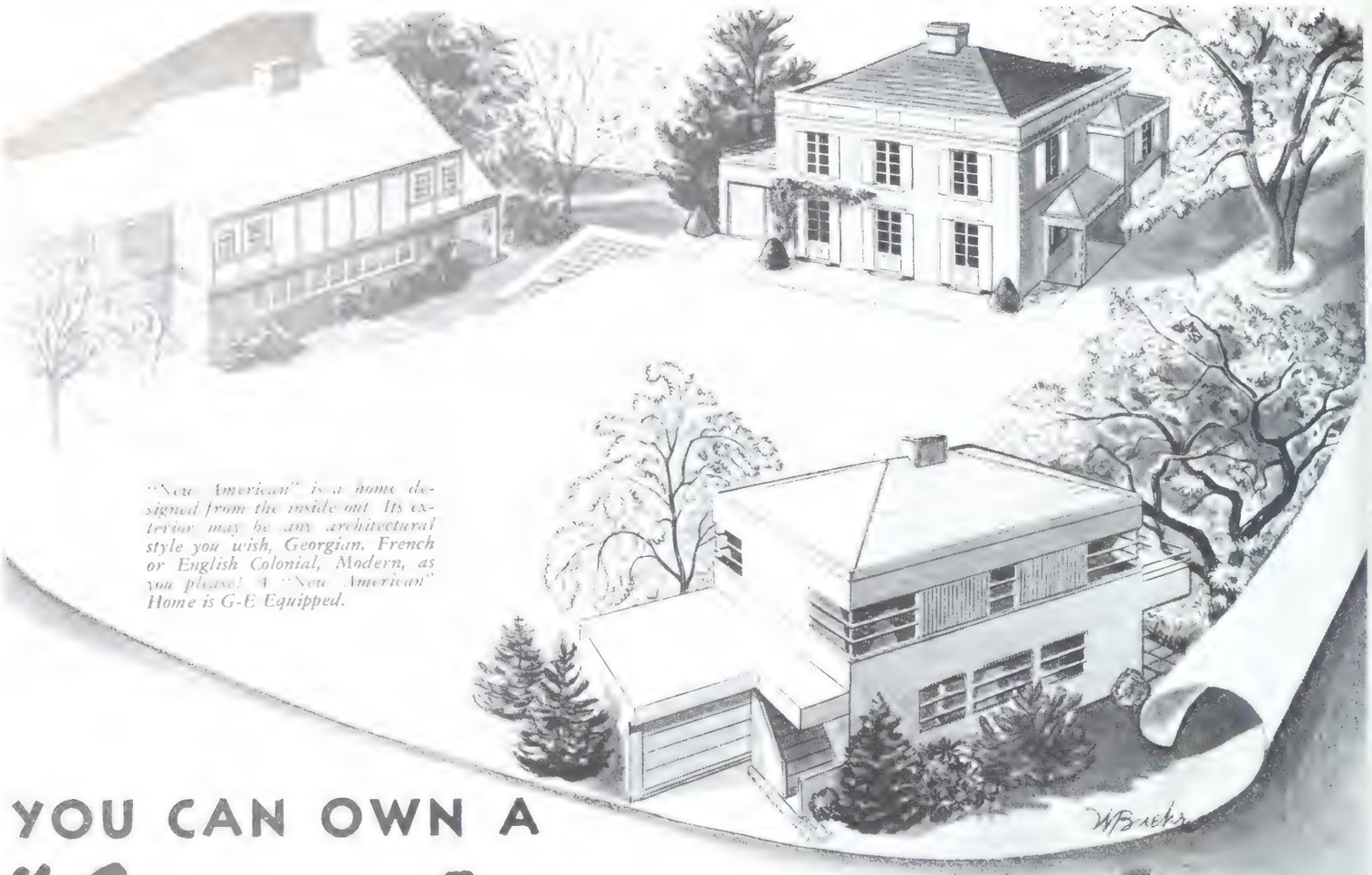
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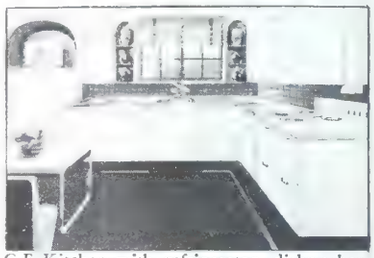
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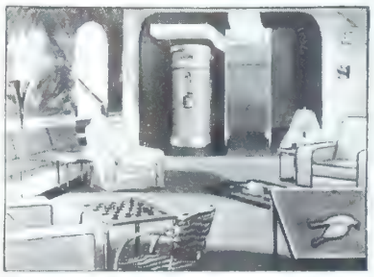
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HOUSE & GARDEN

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VOLUME LXX, NUMBER THREE, TITLE REG. U. S. PAT. OFF. PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN., CONDÉ NAST, PRESIDENT, FRANCIS L. WURZBURG, VICE-PRESIDENT, W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; FRANK F. SOULE, BUSINESS MANAGER. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, $3.00 A YEAR IN THE UNITED STATES, CANADA, PUERTO RICO, HAWAII AND THE PHILIPPINES. $4.00 IN ALL OTHER COUNTRIES. 25¢ A COPY.

HOW MUCH HOUSE?

IN [illegible] the houses shown in this Portfolio we have published (1) the number of cubic feet the house contains, (2) the amount it cost to build per cubic foot, and (3) the total cost of building. This is the accepted way of estimating and presenting residential building costs. It has, however, numerous disadvantages. In the first place architects estimate cubical contents in different ways. Some include garages, some do not; some have different bases for figuring porches, storage space, basements, etc., than others. There is no accepted practice. Thus two architects figuring the cubical contents of the same house may return different results.

ANOTHER source of confusion (which we have avoided) is the fact that cost figures—the cost per cubic foot and the total building cost—may include much or little. They may, or may not, include the architect's fee, the plumbing fixtures and the furnace. When we secured the costs of building the houses shown in this Portfolio we asked the architects to report them "including architect's fee and all standard equipment—heating, lighting, bathrooms, etc." Figures for houses shown in the Portfolio therefore represent the cost of houses in the condition commonly found in speculatively built houses when they are open for inspection but are without furnishings, range or refrigerator.

WE HAVE given cubages and costs in our captions because they show the approximate, relative sizes of the houses. But, in view of the confusion of practices and the fact that building costs vary from week to week and from one end of a city block to the other, it will be impossible to use the figures presented in this Portfolio to estimate precisely what a house of similar size and arrangement would cost to build on a particular site in your own community. Your best source for this information is your architect or local contractor. These men can tell you, or show you, definitely, how much house you can buy—today—in your neighborhood.

QUESTIONNAIRES sent to the architects elicited the information included in these pages under the heading "Construction Data". Under "Heating" we give first the type of fuel, second the type of heating system. "Winter air conditioning", in the definition of the National Better Business Bureau, means "at least heating, humidification and air circulation". Under "Insulation" the architect did not always specify whether all or only part of the house was insulated.

Richardson Wright, Editor · Robert Stell Lemmon, Managing Editor

Margaret McElroy, Associate Editor · Julius Gregory, Consultant



LEAFY SHADOWS PATTERN THE BROWNSTONE WALLS OF THIS LOVELY LITTLE COLONIAL HOME BUILT EARLY THIS YEAR AT WEST HARTFORD, CONN. FOR PLANS SEE PAGE 124

Before building



SOLVE YOUR PROBLEMS BEFORE YOU HAVE TO LIVE WITH THEM

BY PRESENTING these thirty-odd pictures of houses and plans gathered from various sections of the country, House & Garden hopes to help its readers in their thinking. A great many people today are *thinking* of building. The long lean years of depression behind us, we can turn to those dream homes we regretfully laid away. A new generation of home builders has sprung up and for them, too, there must come a period of thinking before they build. To most of us the building of a home is one of the greatest events of our lives. We must not blunder into it heedlessly.

ALONG what lines should you think? And in what order should the various problems the building of a house entails be considered?

Despite the warnings of architects, most people choose the design of the house first. This is only human. They visualize themselves living in a Georgian house or a Cape Cod cottage or an Early American home or something strictly modern. Just now the favorite styles are nationalistic —of the sort lived in by the founding fathers of this country. Italian and Spanish types of houses seem to have lost their appeal, and so have half-timbered houses. Modified versions of Colonial American types as well as authentic copies constitute the present taste. The style chosen, you must next see if it is suitable to the site. Really, the site should determine the style and the plan.

ONCE this human appeal of outside style is satisfied, next consider the number and types of rooms your family and the kind of life you live will require. Here you begin actual calculation both for the present and the future. If you are young, you must plan for children growing up; if you are middle-aged, you must plan on their marrying and leaving home. You must plan, too, for your own comfort and ease of living. American parents have a habit of neglecting themselves; children have a playroom but father can't call a single room his own.

The second step in interior planning is to consider equipment. What kind of heating? Shall the house be air-conditioned? What about hot water? What kind of cook stove? Wiring? Insulation against heat and cold? Laundry equipment? Water supply? Closets? Baths? These should all be tabulated. In checking them up, you will find that you must budget reasonably.

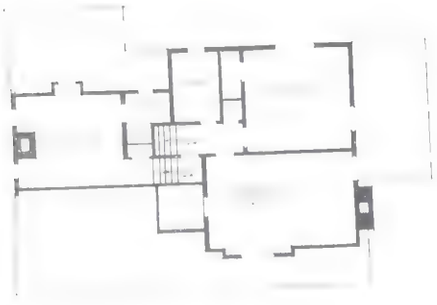
FOR the past few years so much has been said about equipment that people who build homes are apt to neglect the fact that the fabric of the house itself—foundations, walls, roof, windows, floors, etc.—cannot be skimped. It is fallacious to put a lot of high-priced equipment in a jerry-built house. Make provision for it, so that it can be acquired as the years go on, but don't let the lure of labor-saving machinery pull you away from the irrefutable fact that a house which is to last many years or have a substantial sale value must be well and truly built in the beginning.

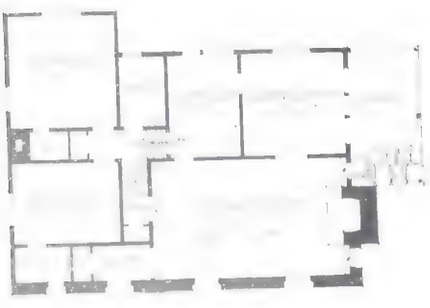
There are always economies that can be effected in building, but be sure that these are not false economies. It is no economy to save $200 on waterproofing a cellar and then spend $400 on a pump and operating it. Or economizing on the size of water pipes only to pay the price later in an inadequate bathroom supply.

IN SHORT, solve your problems before you have to live with them. Solve the problem of how you will use the furniture you already have: some ancestral piece may change the size and character of a room. Solve the problem of the type of garden your house will afford. Solve the problem of the proximity of neighbors' houses.

For the ultimate solution of all these problems you should seek an architect. He should be your guide and counselor from the beginning. He can anticipate problems that you may never dream of. That is his business and that is how he earns his fee. And the fee is well earned.







STONE WALLS and rough cedar siding, under a broad, well proportioned roof make an attractive picture of a home that seems to have grown from the soil. Careful landscape planting completes the charming effect. The house is considerably larger than it looks from the outside. Notice that the living room, with its beamed ceiling and great stone fireplace on the outside wall, measures fourteen by twenty-nine feet. There are four bedrooms and two baths and a maid's room and bath on the first and second floors. A covered porch opens off the dining room and might be used for eating out-of-doors. The house is estimated to contain 33,750 cubic feet. It costs $15,900 to build at a cost of 46 cents per cubic foot.

CONSTRUCTION DATA

Walls:
Stone and rough cedar siding

Roof:
Wood shingle

Windows:
Steel casement

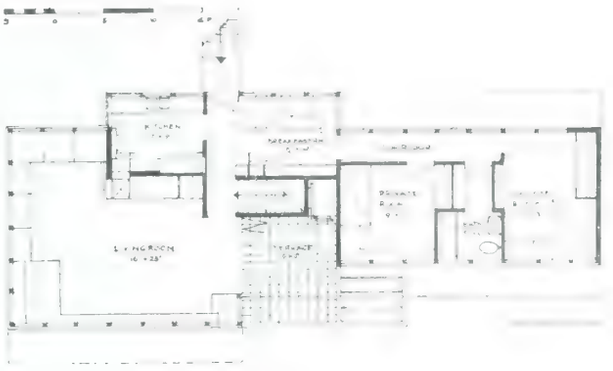
Color Scheme:
Walls: Natural stone and white
Roof: Natural
Trim: White
Blinds: Green

Heating:
Oil; Hot water

AN EXAMPLE of the work of one of our greatest modern architects, this research house has been built as a "laboratory" for testing new planning principles, new materials and new methods of construction. Mr. Neutra has both his studio and his residence here.

Four separate housing units, each distinctly different in its function, are united under one roof. The left half of the first floor plan shows a scheme for a bachelor's dwelling, while the right half represents the "irreducible minimum" in facilities for living, sleeping, bathing and cooking. The left half of the second floor was designed as a suite of living quarters including a large porch and a roof garden. The right half is developed as a sleeping unit of two bedrooms and a bath.

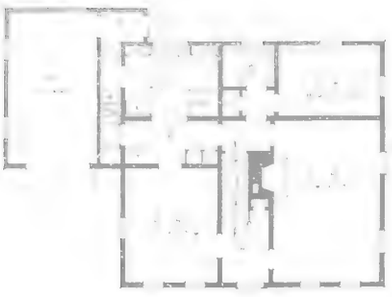
Built on a standardized wood and steel frame, the walls and roof of the house are composition, the floors concrete slab on precast concrete joists. It is noteworthy that the use of strictly modern materials throughout this modern house permitted it to be built for 34 cents a cubic foot. The structure contains 31,000 cubic feet, which brings the total cost to $10,540.











DESPITE the enormous popularity of the Cape Cod style of architecture it still is true that good houses of this type are difficult to find. The attempt to be patronizing to this old ship captain's style, to make it quaint or to refine its few simple details, steals away all its natural forthright charm. Notice the bold lines of Mrs. Spence's house and the pleasing decorative details that enhance them. The plans, too, are simple and efficient. There is a bedroom and bath on the first floor and stairs lead up from the pantry to a bedroom over the garage. There are large closets under the roof. Completed in May, 1936, this house cost $9,800 to build at about 40 cents a cubic foot. It contains 24,000 cubic feet.

CONSTRUCTION DATA

Walls:
Shingles and flush boarding

Insulation:
4" Mineral wool

Roof:
Shingles

Windows:
Wood; double-hung

Color Scheme:
Walls: Cream
Roof: Natural
Trim: Cream
Blinds: Dark Green

Heating:
Oil; Forced warm air

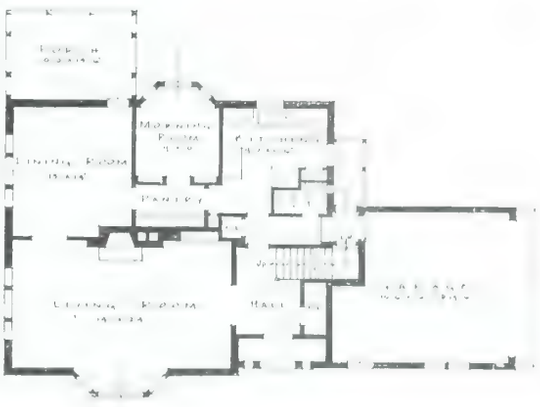




WAITE

THE PLANS of this attractive house near Cleveland are particularly interesting. Notice the skill with which the service arrangements have been handled. A small back hall affords direct connection between front hall, kitchen, garage and game room in the basement. The morning room, with its large bay window, must be a pleasant place for breakfasts. On the second floor an especially efficient feature of the plan is the large storage space. The maid's room and bath are reached from the landing of the front staircase. The first floor hall and the recreation room, which is under the living room, are paneled in knotty pine. The house was completed in August, 1935. It is estimated to contain 41,000 cubic feet and cost $13,000 to build at a cost of 31.7 cents a cubic foot.





CONSTRUCTION DATA

Walls:
Brick

Insulation:
2" Mineral wool

Roof:
Slate

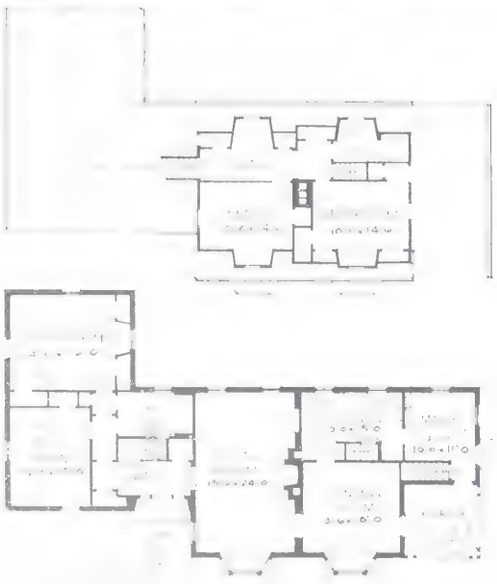
Windows:
Pine; double-hung

Color Scheme:
Walls: White
Roof: Rust brown
Trim: White
Blinds: Dark green

Heating:
Oil; Winter air conditioning

GEORGE RUTLEDGE, ESQ., BARRINGTON, ILL., WHITE & WEBER, ARCHITECTS





Set in a grove of giant Oak trees, this guest house on Mr. Rutledge's estate is approached through a small, charming front-door garden. Its location made possible the beautifully designed bays for the living room and dining room. The porch beside the dining room may be used for meals in the open air. The main bedrooms are on the first floor with a connecting bathroom, marked "B" on the plans. The house contains 38,000 cubic feet and cost approximately 40 cents a cubic foot to build, a total of $15,200. It was completed in December, 1935.

CONSTRUCTION DATA

Walls:
Common brick painted and wood shingles

Insulation:
1" Spray type in side walls; 4" Mineral Wool in 2nd floor ceiling

Roof:
Wood shingles

Color Scheme:
Wall: White
Roof: Black
Trim: White
Blinds: Blue-gray

Windows:
Wood, double-hung

Heating:
Oil; Forced warm air

THE ENGLISH cottage type of architecture continues to be a popular one in America and the reasons for its charm are evident in the design of this small house on the North Shore of Chicago. The long, low roof line, the irregularity of mass and window spacing and the simple, rough, decorative details give these houses an informality and ruggedness that suggest livableness. As in the modern style of architecture the floor plans are unhampered by any requirements of balance or formal arrangement. In Mr. Bernhard's house the space on the second floor is not yet developed, although there is a maid's room and bath over the garage. The architects estimate the cubic contents at 34,000 cubic feet. At 38 cents a cubic foot, the house cost approximately $13,000 to build in the fall of 1931.

CONSTRUCTION DATA

Walls:
Brick veneer

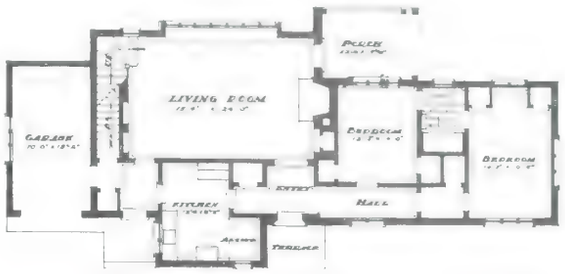
Insulation:
1/2" Board

Roof:
Wood shingle

Color Scheme:
Walls: White
Roof: Stain
Trim: Gray-blue

Windows:
Wood, casement

Heating:
Oil; Hot water





HEDRICH BLESSING

7 GLENN R. SNYDER, ESQ., HARTSDALE, N. Y.: BENSON ESCHENBACH, ARCHITECT

"[illegible] is the [illegible] feature [illegible] is [illegible] dining room", the architect says of this house at Old Colony Ridge, Hartsdale. A [illegible] plan will show [illegible] by the architect's [illegible]. There are two terraces, an open one beside the dining room and another between the living room and garage which is sheltered from winds and inclement weather. Between the two terraces is a covered porch opening off the living room. Estimated to contain 53,000 cubic feet, the house was completed in September, 1[illegible], at [illegible] cents a cubic foot.



CONSTRUCTION DATA

Walls:
Stone, hand-split cedar shingles, flush siding

Insulation:
4" Mineral Wool

Roof:
Slate

Color Scheme:
Walls: Natural and white
Roof: Black
Trim: White
Blinds: White

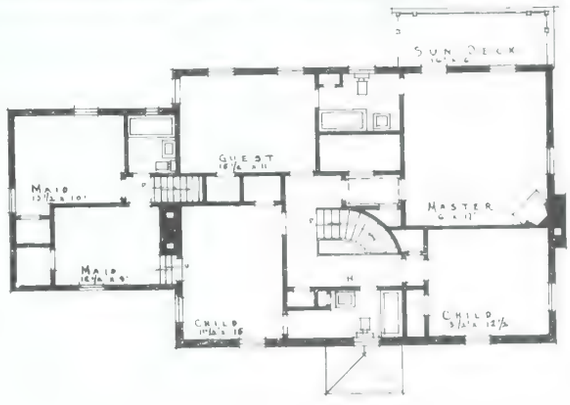
Windows:
Wood, Double-hung

Heating:
Oil; Winter Air Conditioning





THE PRINCIPAL rooms of this Georgian house and the porch and second-story sun deck overlook a small lake to which the property falls shortly beyond the rear of the house. This side of the house also has the advantage of the prevailing breezes and the greatest sunlight. The house faces northeast and between it and the road are seventy-five feet of level lawn. The lavatory and kitchen are separated from the front hall by a small foyer which permits access to the basement recreation room without entering the kitchen. There is also a ping-pong room and laundry in the basement. Cost figures are not available, but the architect estimates the cubical contents at 48,000. The house was completed in 1935.





CONSTRUCTION DATA

Walls:
Brick Veneer

Insulation:
4" Mineral Wool

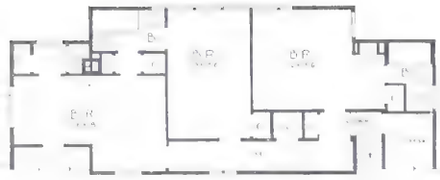
Roof:
Slate

Windows:
Wood, double-hung

Color Scheme:
Walls: Oyster white
Roof: Blue-black
Trim: White
Blinds: New Blue

Heating:
Gas; Winter Air Conditioning

9 WILLIAM I. HAMBY, ESQ., GREAT NECK, N. Y.





to a sloping roof. The plan, however, remains definitely and functionally modern. According to Mr. Hamby, the whole house was designed around the living room and the magnificent view which this room commands of the nearby woods. How effectively this conception was carried out can be judged from the photographs on these two pages. Below we see the great grove of trees rising behind the house. On the opposite page is an exterior view and an interior view of the big living room. An interesting feature of the construction of this house is the walls which are two inches of concrete applied on steel reinforcing mesh and finished with stucco. Estimated by the architect to contain 40,000 cubic feet, the house was built in 1931 at 48 cents a cubic foot, a total of $19,200.







CONSTRUCTION DATA

Walls:
2" Concrete on steel mesh

Insulation:
4" Fill Type

Roof:
Shingle

Windows:
Steel Casement

Color Scheme:
Walls: White
Roof: Brown
Trim: White

Heating:
Oil; Winter Air Conditioning plus dehumidification



"Functionally modern", this house might well have been called in Seventeenth Century New England when protection against Indians was a prime requisite of good design. Small windows and heavy, nail studded doors served a useful purpose then. And in some cases the second story overhang was used to permit a direct shot down on marauders. This type of house showed definite signs of its Gothic origin. Beams were chamfered on their edges in the Gothic manner, windows were often diamond-paned and the plans and fenestration were of irregular, Early English character. Mr. Potter's house was completed in 1933. It contains 25,000 cubic feet and at 31 cents a cubic foot the total cost was $7,750.

CONSTRUCTION DATA

Walls:
Clapboard

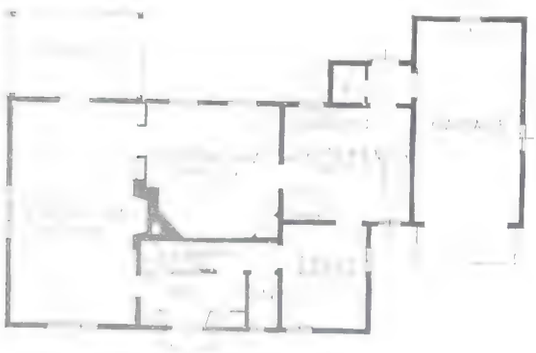
Insulation:
Blanket type

Roof:
Asphalt

Windows:
Wood, double-hung

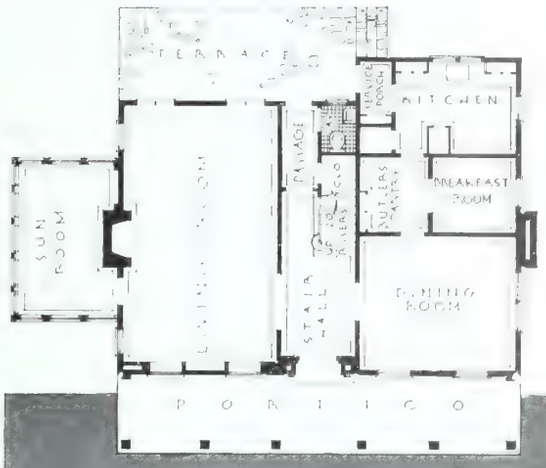
Color Scheme:
Walls: Dark brown
Roof: Black
Trim: Dark brown
Sash: Cream

Heating:
Oil; Steam









The design of this Colonial residence, in the Mount Vernon style, was based on the owner's desire to carry forward some of the features which existed in the old family homestead built on the site of the present campus of the University of Texas. In this way "a strong sentimental tie was established between the designs of the two houses" which, according to the architect, is "an interesting background for a good design." Included in the cost of the residence is a 3-car garage which has a complete 1-room "efficiency" apartment over it. The garage design and construction is practically the same as the residence. Completed in 1932, the total cost was $12,600. The cubic contents are 45,430 feet and the price per cubic foot about 28 cents.

CONSTRUCTION DATA

Walls:
Yellow pine clapboard

Insulation:
½" Board

Roof:
Cedar shingles

Windows:
Wood, double-hung

Color Scheme:
Walls: White
Roof: Natural weathered gray
Trim: White
Blinds: Weathered blue-green

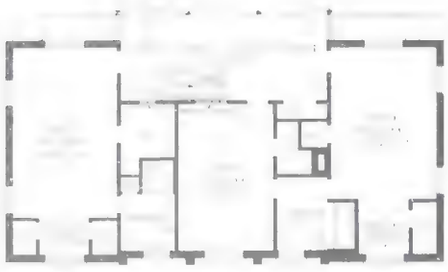
Heating:
Gas; Five units of floor and sub-floor furnaces; automatic electric controls



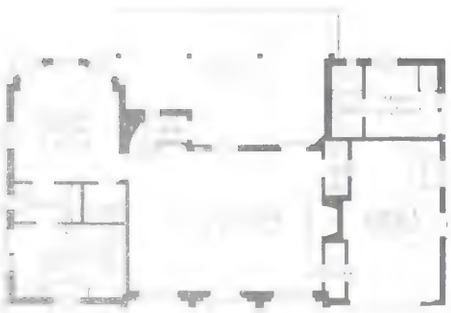
WILLIAM HARRY HECKER, ESQ., MIAMI BEACH, FLA.

CARLOS B. SCHOEPPL & ARNOLD SOUTHWELL, ARCHITECTS





MEDITERRANEAN architecture predominates in the southern sections of the United States where the climate suggests that of the Riviera and Italy. The balanced plan and balanced fenestration are important features of Mr. Hecker's house as a glance at the plans and photograph will indicate. Prominent in these plans are the porches on the rear of the house. The first floor porch, which connects with the second floor by means of an outside stair, is open, the second floor porch is glass-enclosed. Notice in the plan of the central bedroom on the second floor the wood grille opening on the porch for ventilation. Mr. Hecker's house was completed in January, 1936. It contains 31,500 cubic feet and cost 35 cents a foot, $11,000, to build.



CONSTRUCTION DATA

Walls:
Cement block, Stucco

Insulation:
Reflective

Roof:
Asbestos shingles

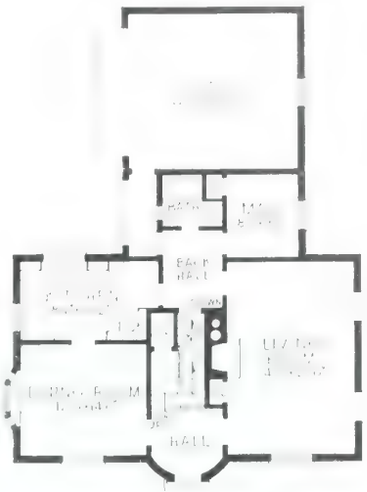
Windows:
Steel casement

Color Scheme:
Walls: White
Roof: Black
Trim: Stucco

Heating:
Thousand-watt electric heaters in baths

SECOND HAND brick, with its irregular, rounded edges was used over cinder block in the construction of this house. The photograph shows the interesting surface texture secured in this way. Another feature contributing to its firesafe construction is the use of steel bar joists under the floors in place of the usual wooden timbers. The plans, particularly in the allotment of [illegible] usually well developed. Notice, too, the fireplace in the master's bedroom, always a cheerful addition. This house contains 36,500 cubic feet. It cost 33 cents a cubic foot to build and was completed in 1934 at a cost of $12,000.





CONSTRUCTION DATA

Walls:
Brick and cinder block

Insulation:
Reflective type

Roof:
Slate

Windows:
Steel casement

Color Scheme:
Walls: White
Roof: Dark gray
Trim: White
Blinds: Gray-green

Heating:
Oil; Steam





Pictured in charming detail in the frontispiece to this portfolio, the plans of Miss Hollister's house are as efficient as its design is effective. Notice that adjacent to the entrance hall is a bathroom which can be used both as a downstairs lavatory and as a connecting bath for the first floor bedroom. The kitchen has direct access to the front hall. The dining room opens on a flagstoned terrace, for out-of-door meals, and there is a servant's porch beyond the attached garage. Completed in January, 1936, the house contains 28,011 cubic feet and cost $7,900 to build at 28 cents a cubic foot.



CONSTRUCTION DATA

Walls:
Native brownstone and shingles

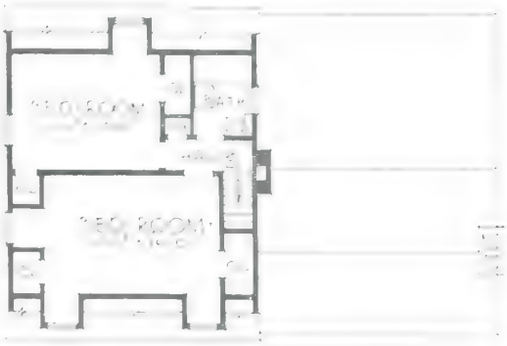
Insulation:
Reflective, 2 layers

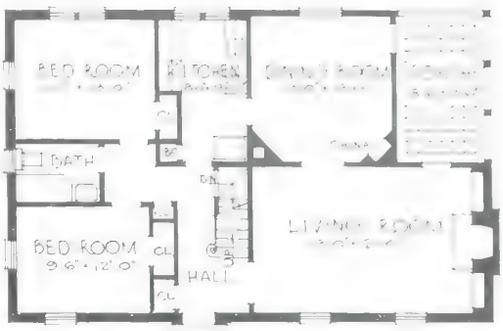
Roof:
Wood shingle

Color Scheme:
Walls: Brownstone and white
Roof: Weathered gray
Trim: White
Blinds: Green

Windows:
Wood, double-hung

Heating:
Oil; Hot water





Situated in a suburb of Washington, D. C., this little Southern Colonial house overlooks the Potomac River and the town of Alexandria, Va. The screened porch beside the living room and the dining room was planned to take full advantage of this view. The design shows the tapering chimneys and stepped roof line so typical of Southern Colonial architecture. In this house, despite its moderate cost and apparent smallness, there is a great deal of space, as a study of the plans will show. The arrangement of two bedrooms with adjacent bath on each floor is convenient and economical. The house was completed June 15, 1936. It contains 26,000 cubic feet and, at 44 cents a cubic foot, it cost $11,500 to build.

CONSTRUCTION DATA

Walls:
Solid brick

Insulation:
4" Fill type

Roof:
Slate

Windows:
Wood, double-hung

Color Scheme:
Walls: Natural brick
Roof: Blue-black
Trim: White
Blinds: Gray-green

Heating:
Oil; Orifice steam



CYRUS CLARK FORD, ESQ., LYNNHURST VILLAGE, OHIO

MUNROE WALKER COPPER, JR., ARCHITECT

Walls of random stone, taken from an old barn foundation, form the ends of the main body of this house. The front wall of the living room and the master's bedroom has walls of white clapboards. To the right of the front door, as you enter, is a lavatory and dressing room with big closets for the convenience of guests. The study, with a good sized corner fireplace, is at the left. The breakfast room has two doors, one of which is a swinging door into the dining room, giving direct access from the kitchen. This house has winter air conditioning and is insulated throughout. It was completed in 1935 and cost $17,308 to build. The architect estimates the cubage at 38,600 cubic feet and it therefore cost 45 cents a cubic foot to build.

CONSTRUCTION DATA

Walls:
Stone veneer and clapboard

Insulation:
Mineral wool, 4" on roof and 2" on walls

Roof:
Shingles

Color Scheme:
Walls: Natural and white
Roof: Weathered dark gray
Trim: White
Blinds: Green; White

Windows:
Wood, double-hung

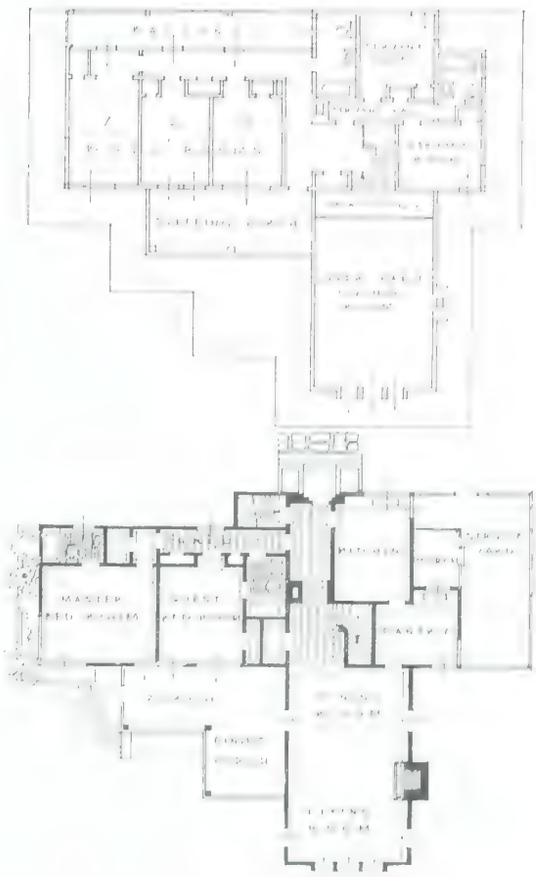
Heating:
Coal stoker; Winter air conditioning







THE CHIEF purpose in the design of this modern house, which the architect credits to Theodore B. White, was to make it livable in warm weather. The L shaped plan catches the southerly breezes, the roof overhangs five feet to keep the walls in shadow, and the up-swinging windows, protected from rain by the overhangs, permit the maximum passage of air. There is also a 30-inch space between the roof and the second story ceiling in which the air is kept moving, for insulation purposes, by a central exhaust fan. Completed in the summer of 1931, the house contains 45,358 cubic feet, and at approximately 38 cents a cubic foot, it cost $17,041 to build.



CONSTRUCTION DATA

Walls:
12" Cypress boards with batten strips

Insulation:
½" Wall Board

Roof:
4-Ply Type

Color Scheme:
Walls: Neutral Brown
Trim: White with black strips

Windows:
Steel, hinged at top to swing out

Heating:
Oil; Forced Warm Air



According to the architect, the design of this house was dictated by the owner's furniture and by the desire for open views looking the garden at the rear of the house. The kitchen was put along the front of the house, an increasingly popular planning feature, and a large covered porch was built into the garden side. The style of the house is fresh, untraditional. It owes something to American Colonial but a good deal more to the native skill of the architect. The first floor walls are handsplit shakes and on the walls of the second floor cedar boards are set vertically. While the house has winter air conditioning, it cost only 20 cents a foot to build, due to the low prices prevailing in the Northwestern area. The architect estimates the cubage at 30,468 cubic feet, the total cost $6,100. The house was completed during the summer of 1935.

CONSTRUCTION DATA

Walls:
Handsplit shakes on first floor and vertical cedar boards on second floor

Insulation:
2" Fill type over second floor ceiling joists

Roof:
Handsplit shakes

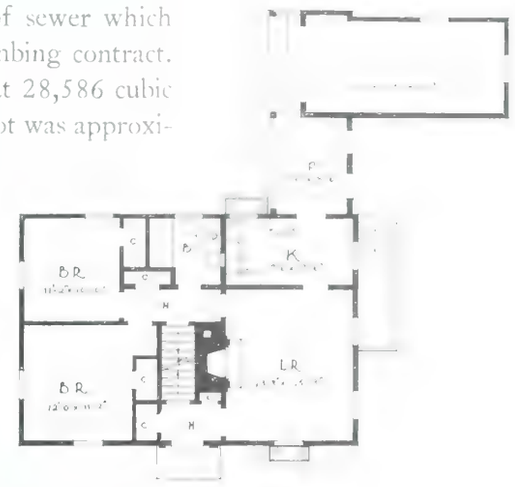
Color Scheme:
Walls: White
Roof: Natural
Trim: White
Blinds: Blue-green

Windows:
Wood, double-hung and casement

Heating:
Oil; Winter air conditioning



Because the Cape Cod style depends for its beauty on the simplicity of its design, it is of first importance that the materials of construction and the decorative details be perfectly in character. Notice here the hand-split shake shingles, giving bold, interesting lines to the roof, and the incised chevron pattern on the door. These harmonize well with the design of the sturdy central chimney and the broad pitch of the roof. The second floor, with space for two rooms, has not yet been developed. The cottage was completed in November, 1933, and cost $11,035.59 to build including an unusual run of sewer which added $1,000 to the plumbing contract. The cubage is estimated at 28,586 cubic feet. The cost per cubic foot was approximately 39 cents.



CONSTRUCTION DATA

Walls:
Clapboard

Insulation:
3⅝" Mineral wool

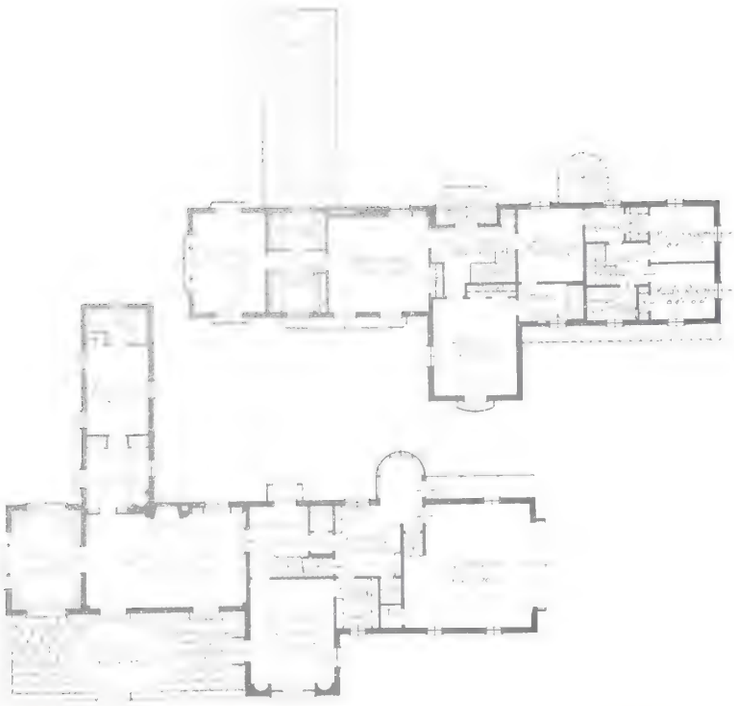
Roof:
Hand-split shake shingles

Windows:
Wood, double-hung

Color Scheme:
Walls: White
Roof: Stained weathered
Trim: White
Blinds: Dark green

Heating:
Oil; Hot water









CONSTRUCTION DATA

Walls:
Brick

Insulation:
4" Mineral wool

Roof:
Copper

Color Scheme:
Walls: White
Roof: Copper green
Trim: White

Windows:
Wood casement

Heating:
Oil; Steam with humidification





HOUSE & GARDEN readers who have seen many Frank Forster houses published will be interested in comparing Mr. Cowell's house with others by this architect. Notice that although the design is rather definitely Regency, in mass and detail, Mr. Forster's deep-rooted skill in the handling of materials, which has long distinguished his Normandy and Early English houses, gives the design a distinctly contemporary flavor. At the left and on the opposite page are two views of the terrace side of Mr. Cowell's house. Above is a lateral view of the entrance side and on the opposite page is a picture of the corner fireplace in the study looking through into the living room. The interiors in this house were decorated by Harry C. Richardson. Completed in August, 1934, the house is estimated to contain 44,900 cubic feet. It cost 54 cents a cubic foot to build, a total of $24,250.

21 EXHIBIT HOUSE DESIGNED FOR MOTT BROTHERS, GARDEN CITY, N. Y.



THE ARCHITECTURAL department of Mott Brother designed this Colonial type of house for a subdivision being developed at Garden City, Long Island, by this real estate firm. Like other houses in this development, construction is firesafe in that structural members, insulation, etc., are metallic. In keeping with the present trend the kitchen has been put at the front of the house. Quantity production resulted in a cost per cubic foot for this house of 25½ cents. Completed June 1, 1936, the house contains 25,505 cubic feet and cost $6,500.

CONSTRUCTION DATA

Walls:
Stone, brick, shingles

Insulation:
Reflective type

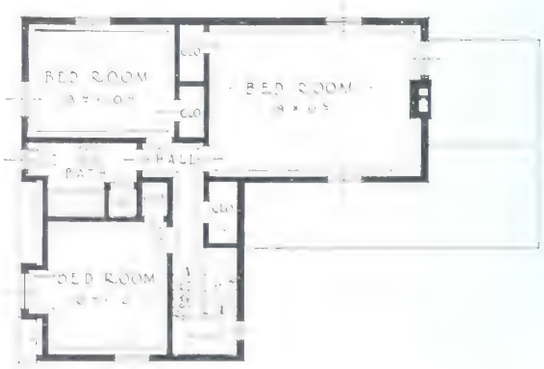
Roof:
Slate

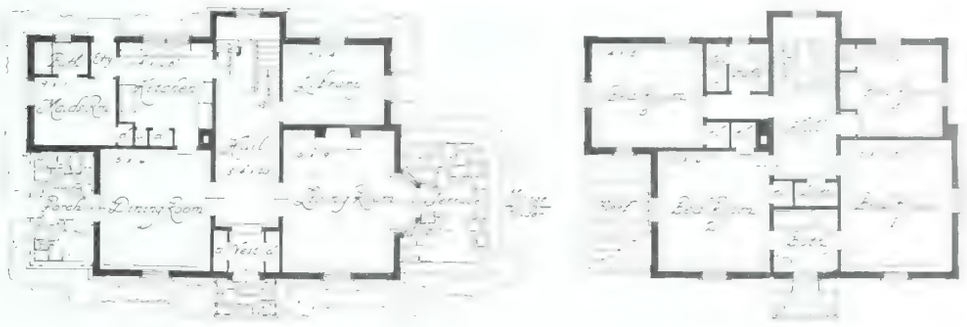
Windows:
Steel Casement

Color Scheme:
Walls: White
Roof: Blue-gray
Trim: White
Blinds: Red

Heating:
Oil; Steam







THE PROBLEM here was to place a formal type house on a hillside plot which sloped a full story toward the south. Furthermore it was necessary to have the garage in the basement at the low end and still have the principal rooms at the sunny end of the house. This was accomplished by placing a dressed-up garage door in the terrace extension from the living room. The house is situated in Rouken Glen and was built by C. W. Moody & Son, developers of this section of Larchmont. The central hall is a pleasant feature. The maid's room and bath on the first floor beyond the kitchen is a practical solution of this sometimes difficult problem. The second floor is noteworthy for the amount of its closet space. Completed in August 1934, this house contains 50,500 cubic feet and was built at 35 cents a cubic foot, $17,700 for the total.

CONSTRUCTION DATA

Walls:
Brick

Insulation:
4" Mineral wool

Roof:
Slate

Windows:
Wood, double-hung

Color Scheme:
Walls: Whitewashed
Roof: Black
Trim: Gray
Blinds: Dark Gray

Heating:
Oil; Vapor steam



A HOUSE AT WESTHAVEN, MONTGOMERY COUNTY, MD.:

SCHREIER & PATTERSON, ARCHITECTS



This Georgian house, in a suburb of Washington, D. C., is treated architecturally like one of the dependencies to the great Georgian houses of Colonial Virginia, such, for instance, as Mount Airy in Richmond County. The steep roof, the central chimney and the off center entrance door are all typical. Sloping ground and large light wells made it possible to develop the basement of this house to include a maid's room and bath, boiler and laundry room and a game room panelled in knotty pine. The master's bedroom has a connecting bathroom containing a shower stall. There is another bathroom for the other two rooms. The specifications for this house include weatherstripping for all doors and windows, copper bronze screens throughout and copper gutters and downspouts. The house contains 24,500 cubic feet and was completed in February 1936. The total cost is not available.

CONSTRUCTION DATA

Walls:
Brick on cinder block

Insulation:
4" Mineral Wool

Roof:
Slate

Windows:
Wood, double-hung

Color Scheme:
Walls: Cream
Roof: Black
Trim: White
Blinds: Mulberry

Heating:
Gas; Hot water



INCREASINGLY popular in all sections of the country is the late Georgian or Regency style exemplified in this house built in the River Oaks section of Houston. The problem before the architect was to place the house on its corner lot so the living side of the house would catch the prevailing breeze and the main entrance and garage would be accessible from the side street. The plan has a number of interesting features. The kitchen, and kitchen odors, are isolated from the rest of the house by the breakfast room and the hall closet space, yet the kitchen has direct access to the front hall. The interior design is generally neo-classic: white walls with dusty pink ceilings in the living-room, dining room and hall. The house was completed in December, 1935. The architect estimates the cubage at 35,796 cubic feet and the cost per cubic foot 28 cents, a total of $11,000.

CONSTRUCTION DATA

Walls:
Brick veneer

Insulation:
4" Mineral wool

Roof:
Red Cedar shingles

Windows:
Wood, double-hung

Color Scheme:
Walls: White
Roof: Slate
Trim: White
Blinds: Blue

Heating:
Gas; Warm air







A very different treatment of the New England Colonial style [illegible] little house in "The Village" at West Hartford, Conn. The front wall [illegible] has been developed in native brownstone in a random ashlar pattern. The well-designed vestibule in white-painted flush siding repeats the color of the shingle walls on the other three sides of the house. The advantages of the square plan, where every room has at least two exposures, are obvious in the floor plans of this house. Attaching the garage to a small house saves the cost of constructing one wall but is likely to interfere with cross ventilation. Completed in January, 1936, this house cost $7,900 at about 29 cents a cubic foot for its 26,970 cubic feet.



CONSTRUCTION DATA

Walls:
Brownstone and shingles

Insulation:
4" Mineral wool

Roof:
Slate

Windows:
Wood, double-hung

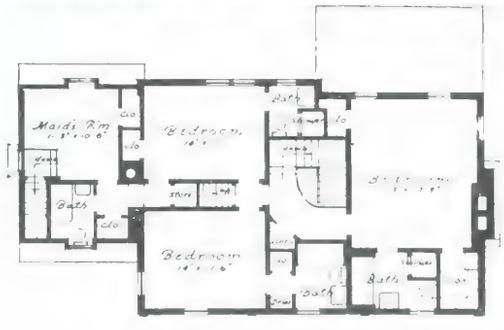
Color Scheme:
Walls: White shingle and brownstone
Roof: Variegated
Trim: White
Blinds: White; Green on end walls

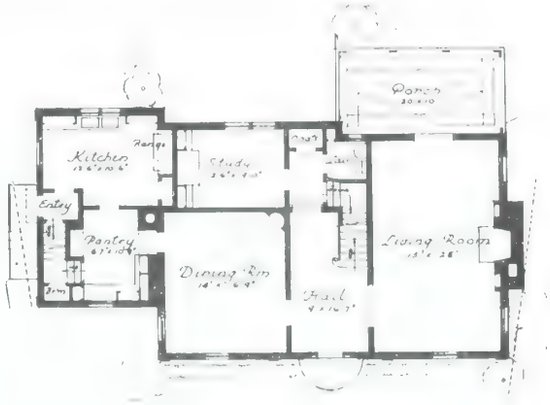
Heating:
Oil; Hot water





THIS Georgian house was designed by the architect of House & Garden's "Ideal House", published in our Spring issues, and is situated not far from the Ideal House in the Berkley section of Scarsdale. The plans are handled with this architect's usual skill. The design of the exterior offers an interesting contrast in the use of natural-colored brick on the end walls and white-painted flush siding on the front wall. The decorative features of the façade are of the delicate, restrained Georgian type. Cost figures are not available but the architect estimates the cubage at 46,795 cubic feet. The house was completed in July, 1934.





CONSTRUCTION DATA

Walls:
Brick veneer; flush siding

Insulation:
4" Mineral wool

Roof:
Slate

Windows:
Wood, double-hung

Color Scheme:
Walls: Natural brick and white
Roof: Dark gray
Trim: White
Blinds: Midnight green

Heating:
Oil; Winter air conditioning

L. SHELDON TILNEY, ESQ., PALM BEACH, FLA.; TREANOR & FATIO, ARCHITECTS



Much of the recent work in Palm Beach has forsaken the Spanish idiom and become strongly reminiscent of Mediterranean architecture. At the same time, the beautifully executed iron work, here seen on the second floor balcony, reminds one of the charming grilles, gates and railings of old New Orleans. Basically, the design of this attractive home evolves from the requirements imposed by a semi-tropical climate. The balcony shades the walls from the warm sun as does the wide double porch at the opposite side of the house. The plan is compact, yet provides splendid through ventilation in all the principal rooms. The large living room, dining room, and the extensive service quarters, suggest that this house is well adapted to entertaining and comfortable living. The approximate mass of this house built in 1935 is 45,000 cubic feet which, at 40 cents, brings the total cost to $18,000.

CONSTRUCTION DATA

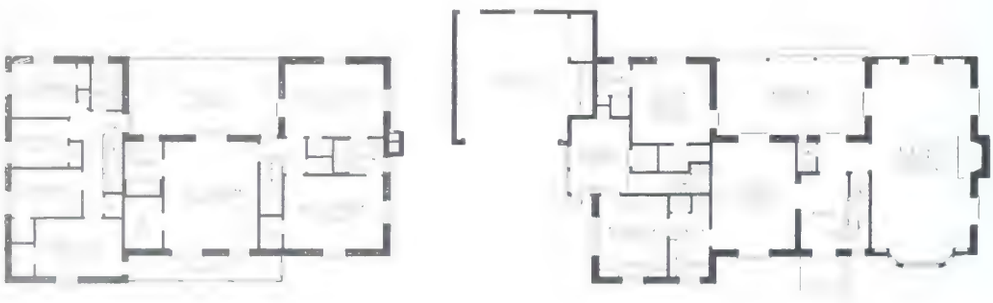
Walls:
Stucco

Roof:
Tile

Windows:
Wood, double-hung

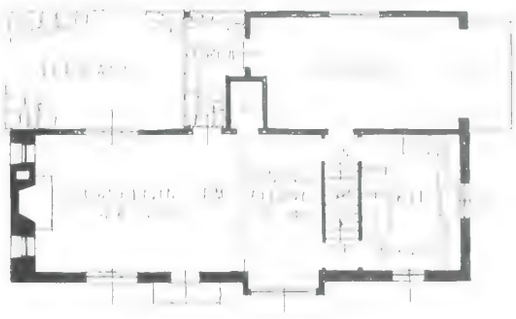
Color Scheme:
Walls: White
Roof: Red
Trim: White

Heating:
None



Not only is this little New England house unusually interesting in appearance, but its plan exhibits that well-conceived economy which makes a house easy to manage and comfortable to live in. The raftered studio living room and ample dining space provide a large uninterrupted area, while fulfilling admirably their separate functions. Screened off by the stair well is the modern kitchen, with cellar stairs and entrance to garage conveniently nearby. Notice how well the generous windows are placed to afford delightful views from every part of the house. The second floor is obviously bright and well ventilated. One bath, connecting with the stair hall, is made conveniently available as a guest's wash-room. This house offers a good example of a plan which is comfortable and sufficient, yet in no way excessive. Completed in 1935, this 25,000 cubic foot house cost 26 cents a cubic foot, or $6,500.





FIRST FLOOR PLAN

CONSTRUCTION DATA

Walls:
Brick and rough pine boards

Insulation:
Reflective type

Roof:
Asphalt shingle

Color Scheme:
Walls: Brick and brown stain
Roof: Black
Trim: Brown

Windows:
Steel casement

Heating:
Oil; Steam



29 HUDSON ANDERSON, ESQ., SEATTLE, WASH.; GEORGE WELLINGTON STODDARD, ARCHITECT



THE RUGGED character of English cottage architecture finds much favor on the North Pacific Coast. It seems to harmonize well with the mountain slopes and tall forests of that country. The climate, too, is such that in winter one appreciates the snug comfort of a stoutly built house. The main rooms of the house are planned to take advantage of the view on the downhill side of the house while garage, entrance and utilities are kept in the less interesting quarter. Local building costs in 1933 permitted this 42,000 cubic foot house to be built for $10,500 or 24¼ cents a cubic foot.

CONSTRUCTION DATA

Walls:
Oversize brick and cedar boards

Insulation:
2" Fill type

Roof:
Shingles

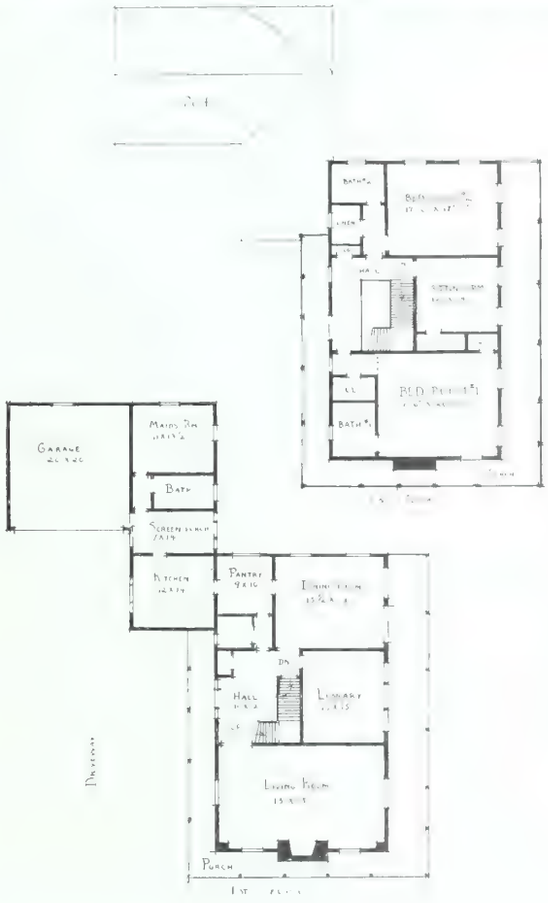
Color Scheme:
Walls: White
Roof: Brown
Trim: Apple green

Windows:
Steel casement

Heating:
Oil; Hot water







THE MONTEREY type is one of the most successful developments of native California architecture. The brilliant sunlight is restrained by the double porch which surrounds this house on three sides. The porch also acts as a communicating passage between rooms. The provision of a library and a second-floor sitting room is in accord with the modern demand for space supplementary to the usual living room. The plan is handsomely laid out, with large rooms and ample closet space and an abundance of windows. The arrangement of the servants' quarters, separated from the kitchen by a screened porch, is well worth studying. At approximately $4.50 per square foot, this 4000 square foot house cost $18,000 to build.

CONSTRUCTION DATA

Walls:
Stucco

Insulation:
1" Board type

Roof:
Tile

Windows:
Steel casement

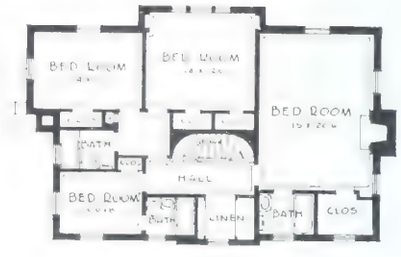
Color Scheme:
Walls: Cream
Roof: Black
Trim: Green

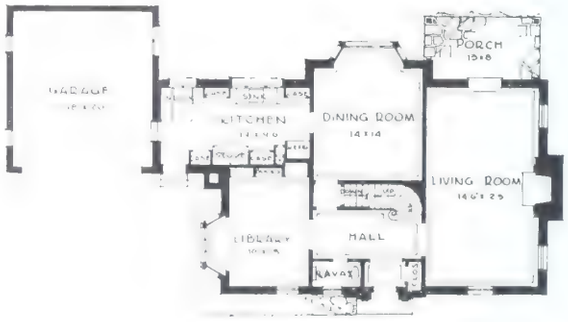
Heating:
Gas unit heaters in basement

PHILIP S. HARPER, ESQ., CHICAGO, ILL.; RALPH STOETZEL, ARCHITECT



THE DIFFERENTIAL problem of putting an 8 room house on a city lot 50 feet wide and attaching a 2 car garage in the rear with access to the street has been well met in the plans of this house in the Beverly Hills section of Chicago. The design is a modified Georgian with a projecting vertical accent breaking up the horizontal line of the windows. The house is, of course, placed the long way of the lot. While cost figures are not available on this house, the architect estimates the cubical contents at 46,263 cubic feet. It was completed December 15, 1936.





CONSTRUCTION DATA

Walls:
Solid brick

Insulation:
Sprayed and blanket

Roof:
Black slate

Heating:
Oil; Hot water

Color Scheme:
Walls: White
Roof: Black
Trim: Off-white
Blinds: Bottle-green

Windows:
Wood and steel, double-hung and casement

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1c. FUEL OIL FACTS tell how a new and cost of your oil burner for the least cost by really knowing something about the fuel you are using. It is non-technical and full of information. Pierce, Butler & Pierce Corp.

2c. THE PIERCE oil burner booklet ... heat from the ... of oil." A chapter on the ... the ... the ... Pierce Burner Division, Rayfuel Corp.

3c. BURNHAM HOME HEATING HELPS ... booklet of helpful ... heating problems ... helping ... to make ... your heating system, ... Burnham Boiler Corporation.

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5c. HEATERATOR tells ... Heaterator ... for the ... of the ... furnace to circulate heat throughout the room, instead of toasting your face while your back freezes. It is really a form around which any sort of fireplace can be built. Heaterator Co.

6c. NEW COMFORT is a most useful booklet for home owners. With "skeleton" pictures of houses, it shows how to plan a complete heating system of any type from ... to ... radiators or convectors, the pipes, and even the valves, for controlled heat distribution throughout the house. Arco-Kelly-on Co.

7c. FASTER HEATING ... heating ... cooling equals money saved on fuel. The trick, according to this booklet, is to have a thin ... between ... and ... to ... heat quickly ... and a ... with greater capacity (this cools slowly). The sum total is the specially developed water film flash boiler for your oil heat system. Waterfilm Boiler Co.

8c. "9 WAYS TO PLAN A BASEMENT" ... complete house plans that no matter what style house you have (or plan to build) you can do exciting and useful things with the basement space if you have an Iron Fireman Automatic Coal Burner, which feeds the coal directly from the bin to the furnace, leaving most of the basement free. Iron Fireman Manufacturing Company.

9c. LUXURIOUS HEAT ... how a G-E Oil Furnace halved "as you would crack a ... and let you ... clearly and simply into all the mysteries of how it works and why. You'll be interested to read the story of the new principle of firing from above. General Electric Co.

10c. HOFFMAN VALVES may well solve ... heating problems ... Hoffman ... that never ... to heat radiators, or in ... home ... for which you're planning a modern heating system. Here are descriptions of the types of these efficient valves. Hoffman Specialty Co.

11c. HOW TO ADD A ROOM TO YOUR HOME ... interesting suggestions for interesting rooms from which to ... the ... you can build in your house ... the ... space ... Williams Oil-O-Matic Heating Corp.

12c. IF YOU BURN COAL ... automatic heat and year 'round air conditioning with the modern coal-burning air conditioning furnace described in this booklet. It saves fuel by stoking efficiently ... Illustrated ... Bryant Heater Co.

13c. AUTOMATIC HEAT with Stokol gives you accurately controlled temperature and accurately controlled coal ... cheaper ... coal and less ... coal! Here's the story of the exclusive features which give you "luxury at a saving." Schwitzer-Cummins Co.

14c. PLANNED PLUMBING AND HEATING starts with bathrooms and kitchens ... their color schemes ... their planning and the new type equipment and fixtures to make them compactly efficient ... To solve heating problems, the ... booklet also shows ... boilers, both for solid fuel and for oil. Kohler Co.

Air Conditioning

15c. COMFORT is in the air, reads the title of this well designed booklet and after reading its bright, descriptive text and looking at its unusual illustrations it will be difficult indeed not to go right out and buy some of this heating and air conditioning equipment that can add so much to the joy of living. Bryant Heater Co.

16c. SUNBEAM AIR CONDITIONING UNIT is an interesing study of air conditioning problems. With diagrams and photographs, it explains how the new Sunbeam unit thoroughly ventilates, while it heats ... and keeps the air cool, clean and ... during ... summer days and nights. The Fox Furnace Company.

17c. GAR-WOOD AIR CONDITIONING GUIDE ... Practical introduction into the theory, science and practice of air-conditioning installation and operation—a simple, easily read explanation, understandable by the practical man who is not an engineer. It teems with facts, figures, charts and explanatory sketches! Gar Wood Industries, Inc.

18c. PRECISION PRODUCTS for over a quarter of a century have been made by General Motors and this enviable reputation backs up the Delco Conditionair, Boilers and Oil Burners. Anyone can understand the splendid diagrammatic drawings, in color, in this booklet. The full line of Delco heating and air conditioning equipment ... faithfully reproduced. Delco.

19c. THE CARRIER WEATHERMAKER "manufactures weather" for the home as it does for many industrial plants and public places. The complete story of the home ... of this all-year air conditioner ... what it does ... and how it works—makes a booklet of more than thirty interesting pages, fully illustrated. Carrier Engineering Corp.

20c. AIRE-FLO AIR CONDITIONING goes thoroughly into the story of what you can expect of an air conditioning system today. Equally interesting (and equally thorough) is the picture-by-picture descrip-

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...ion of the Air-El... system that can be ...ought complete ... added ... units, ...our present boiler. The Lennox Furnace Company.

21c. TRANE SYSTEMS ... heating and ...ir conditioning provide modern homes with ... steady supply of properly conditioned ...ir-heated or cooled—humidified or de-humidified—and cleaned. Whether you're mechanically inclined or not, you can grasp ...his description of how it's done. The Trane Company.

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22c. STYLE YOUR LIGHTING, TOO, ...nd SEEING BEGINS are studies of light...ng problems, the one picturing more than ...wenty rooms in which lamps and fixtures ...ave been chosen for good seeing as well ...s right styling—the other helping you to ...est your own home lighting with its "Seven Check Points." General Electric Company.

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25c. FOR CAREFREE DOORS that won't ...ag or slam ... windows that won't jam ... ...screens, that go on and off in a jiffy—study the hardware problem before you start to build. This little book makes an interesting ...ext! The Stanley Works.

26c. SHORT CUTS TO FINE LAUNDERING takes you step by step through wash day processes, incidentally showing how G-E laundry equipment cuts the old wash-day time in half. It's about as thorough and helpful a talk on the fine points of good laundering as we've seen in many a day. General Electric Co.

27c. THE MAGIC OF WONDER-SOFT WATER. The story of hard and soft water —charts their effects (and costs) in everything from shampooing and beauty culture to cooking, baby care and laundering. It describes the Permutit automatic water softener. The Permutit Company.

28c. HODGSON HOUSES is a book of photographs of ready-to-put-up houses, with their floor plans, dimensions, prices—all information complete, even to a letter telling how many years they have been lived in. It answers all questions about every type of ready-made house from a playhouse to an ample home. L. F. Hodgson Company.

29c. CLOSE THE WINDOW—but how, if it is an out-swinging casement type located over a kitchen sink? The average housewife's arms don't reach that far. Here—and everywhere that casement windows are used in the house—accurate hardware is necessary, an item too often overlooked in building a house. Every owner and builder should be familiar with this booklet. Casement Hardware Company.

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(Continued on page ...)

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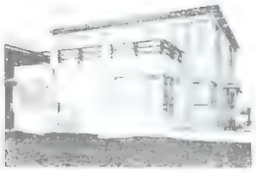
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RUSTLESS METAL

(Continued from page 149)

36c. NEW BEAUTY in the old [illegible] becomes achieved when [illegible] necessary [illegible] Mastic [illegible] booklet [illegible] new building and modernizing and interesting descriptive text. [illegible]

37c. CURTIS WOODWORK, [illegible] Curtis home beauty into a [illegible] the Selective Permit [illegible] every type of [illegible] Curtis Companies, Inc.

38c. NEW INTERIORS FOR OLD [illegible] the treatment and type of wood that can be successfully built into satin-like pine paneled walls, presents not only pictures of charming interiors, but working plans, with sketches and all specifications for their construction. [illegible]

39c. WESTERN PINE CAMERA VIEWS [illegible] and texture—their use in mouldings, carvings, stairs, etc.—their protection against the weather and many other features. This collection of lovely photographs will be of great interest to the prospective home builder [illegible]

40c. OLD ENGLISH THATCH [illegible] home with a thatched roof that combines old-world charm with [illegible] and fireproofing qualities. This roofing may be varied to suit the particular require- [illegible] Roof Association, [illegible]

Insulation

41c. DO YOUR FRIENDS [illegible] COME TO YOUR HOME [illegible] flint rock, that blankets a house with a woolly [illegible]

42c. INSULATING SHEETROCK . . . suggests a different way to insulate a house. It's a new idea of a building board and insulation all in one. Without adding an extra substance, you build heat and fire-[illegible]

43c. YOU NEED CELOTEX. What is it? A board of cane fibre that builds, insulates, decorates, subdues noise. And perhaps its most exciting possibilities are suggested by the [illegible] Celotex [illegible]

44c. BUILD WARM HOUSES tells all the [illegible] about your house (within the walls)—a heat insulating, sound deadening Quilt that [illegible] protect the huts of famous explorers. SAMUEL [illegible]

45c. WHEN LIVING MOVES IN-DOORS [illegible] model (and now's a good time to do it) here is another board you'll want to know about, that insulates while it builds or remodels. THE INSULITE COMPANY.

46c. "[illegible]" HOME INSULATION tells the important [illegible] a home with [illegible] Rock-wool that keep the temperature even all year 'round, with an appreciable saving in fuel. Whether you're building now or living in an un-insulated home that needs the extra comfort and economy of [illegible] insulation, you'll find it worth read- [illegible]

47c. COOL OUT WITH [illegible] mer's heat. The makers of Armstrong's linoleum tell how it can be done with a new insulating wall board called Temlok, made from the heartwood fibres of southern pine. [illegible]

48c. GEMCO ROCK WOOL [illegible] thick Sealed Bat is a fire-proof, vermin-proof permanent insulation for walls and ceilings. See this booklet for description and specifications for many types of jobs. GENERAL [illegible]

49c. CLEAR AND COLDER [illegible] you'll be interested in this fireproof, heat-[illegible] Home Insulation [illegible] fibres, that seals your house against the cold of winter or the scorch of summer heat. This booklet answers all your questions. [illegible]

50c. INSULATION BY METALLATION is one of the more recent ideas by which summer heat is kept out of your home and winter heat kept in. This folder [illegible] and tell you how it [illegible]

Elevators

51c. THE HOME ELEVATOR PROBLEM is solved (without extensive alterations) by the "Elevette" that's located in a [illegible] smoothly up the stairway—and folds neatly against the wall when not in use! [illegible]

52c. THE SHEPARD HOME LIFT [illegible] only a hole in the floor and an electric outlet, for its installation. See this folder for sizes and [illegible]

53c. FOR YOUR HEART'S SAKE don't walk upstairs, when you can ride in automatic electric Stair-Travelor that's easy to install or a home elevator that works at the push [illegible] points of performance to look for. [illegible]

54c. PERSONAL SERVICE ELEVATORS take up little space and may be fitted [illegible] any house old or new. Sketches and miniature floor plans show advanta- [illegible] Elevator. OTIS ELEVATOR COMPANY.

Roofing

55c. TO HOME LOVERS who want beauty at no extra cost, Creo-Dipt sends this large and colorfully illustrated booklet of homes with roofs and walls of attractive shingles. Some of the houses are new, and some have been given a new lease on life with Creo-Dipts laid right over old walls. CREO-DIPT COMPANY.

56c. THE NEW GOTHIC and TIMBER-TEX shingles are described in an illustrated leaflet, giving you an idea of the interesting [illegible] and textures in roofing that are available today. The one type has a graining like aged cypress. The other is used in random widths and with staggered butts for individuality. Both are ageless and fire- [illegible] THE RUBEROID COMPANY.

57c. LUDOWICI TILE shows what modern manufacturing methods have made of the old tiles, first introduced in America by the Spanish padres who settled California. The tiles are as characterful and colorful as ever, but they've been brought within price-reach of everyone who builds for per- [illegible] LUDOWICI-CELADON COMPANY.

58c. OLD COLONY [illegible] homes that have achieved individuality in design along with substantial lasting qualities, with Weatherbest hand rived red cedar shakes. These are shingles very like the old time hand-split shingles for walls and

BOOKLETS

roofs made to meet the requirements of modern architecture. Weathervane Shingle Co.

59c. BEAUTY WITH PERMANENCE is the theme of the story of Revere copper tunnels. As easy to lay as wooden shingles, they have the age-old charm of copper. As to cost, since they have the virtue of living longer than the house itself, with no repairs needed, they also have the virtue of economy. The New Haven Copper Company.

60c. A PERMANENT ROOF suggests the Cedar Shingle and the new Arcadia Ecclesiastic Cottage Roofing brings this everlasting material within the range of the most modest pocketbook. With no sacrifice of watertightness, durability and beauty, this new copper roofing has been developed to reduce first cost as well as cost of installation. American Brass Company.

Floors

61c. FLOORS THAT KEEP HOME IN FASHION is an absorbing study of new floor treatments in linoleum, and new wall effects with linowall (there's a pattern that exactly simulates knotty pine walls). These colorful and original rooms, many with custom made floors of individual design, are a source of inspiration well worth the 10c which the booklet costs. Armstrong Cork Products Co.

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Kitchens and Bathrooms

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Painting

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71c. THE HOME DECORATOR combines a fascinating booklet of color schemes for every room of the house, with pages of clear and readable instructions on the right way to paint. You'll be clever and expert when you've read its complete story on how to treat furniture, walls, floors, roofs and exteriors. The Sherwin-Williams Co.

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IF I WERE BUILDING A SMALL HOUSE

Good advice from six experts: A real estate man, an architect, a contractor, a decorator, a domestic science expert and a child training specialist.

The Real Estate Man

By [illegible] Tarrytown, N. Y., because at the age [illegible] man!

[illegible] eral location. If he hasn't, let him look [illegible] time, and soon he will have developed [illegible] plot somewhere in a desired general locality. Frequently nothing seems so [illegible] suit of clothes, a good used car or the [illegible] advice to those who expect to build within a few years would be to keep your eyes wide open as you drive around the countryside.

When you see a location that seems ideal to you for the home you plan, investigate it and if it stands up under investigation, buy it, and buy it at once. Good locations in our popular suburbs [illegible] total home cost, yet location plays a most important part in the satisfaction of home ownership. Far better to pay [illegible] tion than to lose it. Ownership of the right plot seems to make the home come [illegible] to build, you already own a plot, just so much less cash is required to go ahead with construction.

MAKING SURE

Let us assume our home-seeker, or what is more probable, his wife, has found that plot with those gorgeous [illegible] that seem to make it ideal. How shall he satisfy himself that it is? What are the points to check before he lays out [illegible] should be present? What should one guard against? The approximate cost [illegible] the following suggestions are made for [illegible] spent on the construction of the home. [illegible] nent value of his home—its resale value in case he wants to or must sell—is de- [illegible] and that it is in one of the stricter areas, i.e., calling for large sized plots, [illegible] for reasonable height limitations.

If there is any large undeveloped or unrestricted area close by, he will be careful. An attractive view over such an area today might turn into an eyesore next year. He will drive through the streets for several blocks around the plot. Are the homes in approximately [illegible] Do they look well kept: the houses trim and the lawn well cut? Is there a general air of pride of ownership? Is there a less desirable section within half a mile? If so, is it showing any tendency to spread? A lonely, misplaced apartment house or store spells "caution". Any nearby industrial plant that [illegible] shouts "beware".

Our home-seeker is looking primarily for stability of neighborhood. If he [illegible] will, if wise, look for another plot. He will generally find it safer to buy in a community the population of which is [illegible] figures, commutation figures (gladly given by any railroad), and school reg- [illegible] intendent), will give him a clear picture of what type of population change is taking place.

While talking with the school superintendent he will take advantage of the opportunity to check the school situation, not so much by direct questioning as by observation, for, after all, you can't expect any school head to [illegible] the top. He will find out exactly which school Mary and Jack would attend and will arrange to drop by about closing time. Observation of the children and a few words perhaps with one or two of the parents will frequently give [illegible] situation than hours' consultation with [illegible]

Stores, churches, clubs, commutation [illegible] be convenient. It takes a few minutes to get accurate information on all.

IF I WERE BUILDING A SMALL HOUSE

Let us return to the site itself for a moment. Is it large enough? A plot 100 feet long by 100 feet deep is only about a quarter of an acre, and certainly the minimum that ought to be considered for a $15,000 suburban home.

The tendency is distinctly toward larger plots and toward a greater proportion of the cost of land and house being represented by land than was formerly customary. People have come to realize that whatever increase in value takes place over a term of years in suburban home properties takes place in the land. The house itself deteriorates or at best remains stationary so it is obviously not only good landscaping but good business as well to have plenty of land around the home.

BRING IN THE ARCHITECT

It is a very good practice to take the architect to the plot. Let him visualize and place the house on it. Can he get the morning sun in the breakfast room windows? How will the other exposures work out? And the views? Are the trees so located that they can be saved? It would be sad indeed to have to cut down that spreading Oak that really sold the plot, just to make room for the house! Is the drainage all right? It is not very pleasant, but frequently illuminating, to visit the piece of property under consideration during a heavy rain. A test-pit, dug to the depth of the proposed cellar floor never does any harm—if one is sure to get the owner's permission before it is dug—and may save a lot of waterproofing expense and headaches.

While we are on the plot, we might just as well start to check the street improvements and utilities. Pavement, sidewalks and curb are visible. They are either there or they are not. But if there, are they fully paid for? Or is there an installment assessment down in the tax office that is a lien against the property and just as inevitable, except by payment, as taxes? The informed buyer will be sure to check for possible assessments most carefully. There can be assessment liens against the property not only for the street improvements that can be seen but also for such underground improvements as sewers. If there are *any* assessment liens, the exact total amount of these should be ascertained and taken into consideration in agreeing on a fair price for the plot.

The Architect

BY LAWRENCE GRANT WHITE

If I were to build a small house, I should strive for three qualities: convenience, stability and delight—the ancient architectural formula of Sir Henry Wotton.

We can assume that stability will be provided by the builder. Convenience and delight, which are harder to get, involve the personal equation; and if one indulges one's personal whims too much, the field of possible purchasers, on the event of resale, may be narrowed down to zero. But there are certain conveniences, and a few delights which are, or ought to be, acceptable to the average man; and if I add to these some ideas which are peculiar to myself (and may seem still more peculiar to others!), perhaps no great harm can be done.

I am building my small house because I prefer to live in the country, and am seeking as much sunlight, privacy and vegetation as I can afford.

THE HOUSE AND ITS PLOT

I want privacy, so I buy a good-sized lot on the south side of the road in a rather remote part of the section I prefer. I plan my house so that the garage, the maid's room, the kitchen, the bathrooms and the linen closet are on the north side, as near the road as the local restrictions will permit; the dining room on the east to catch the morning sun; the living room to face south and west, and the bedrooms to face south, east, and west. The southern portion of my plot I will develop as my secret garden, enclosing it with a wall or fence at least six feet high. Perhaps I can afford a Yew hedge across the southern boundary; I can at least start one and wait hopefully for it to grow. On the axis, with the hedge for a background, I will put something pleasant to look at: a piece of sculpture—perhaps only a plaster cast to start with—or a fountain, a bench, or an arbor. If I am fortunate enough to command a view, the vista will be left open and attractively framed. I will have room for a tiny lawn, and will plant herbaceous borders against the side walls.

DESIGN AND PLANS

The design of the exterior of the house will be kept as simple as possible, avoiding conscious picturesqueness. The walls will be of one material only —not an ingenious mosaic of stone, brick, wood and plaster. A single feature—probably the doorway—will be enriched, but not overdone.

I shall have an open fireplace in the living room. I wish I could afford one in the dining room as well, but I prefer to apply its cost to insulating the floors and partitions against sound. I will be fussy about the proportions of my living room, and will make large scale cardboard models of the room until it satisfies me.

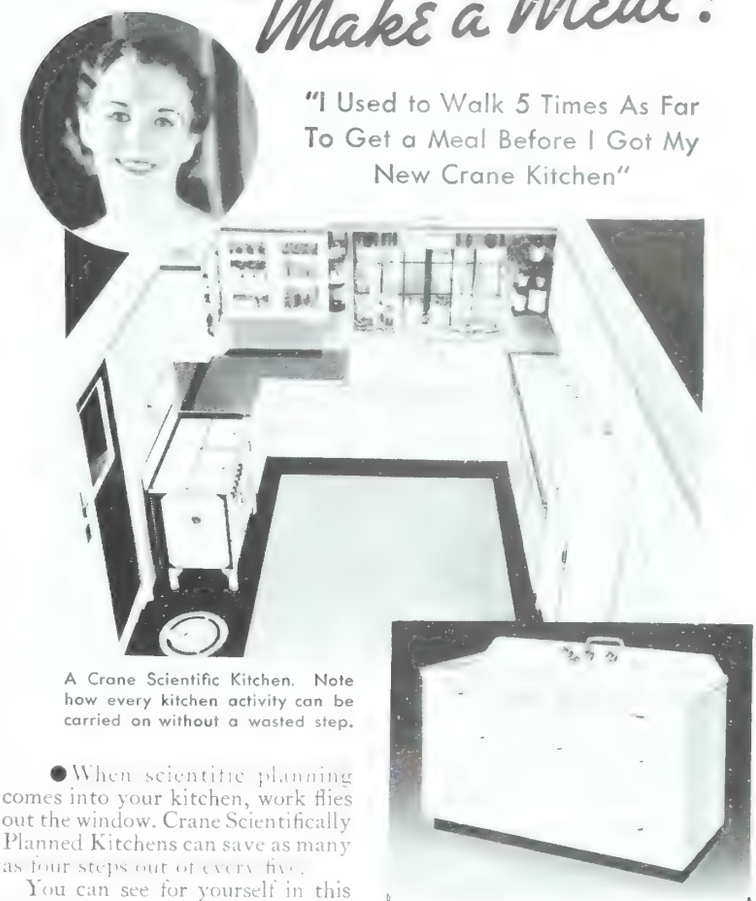
I am faced with a choice from the bewildering array of mechanical contrivances now on the market, that are not only a godsend to the housewife, but an anchor to windward for the possible eventuality of resale. The current slogan of the modernists—that houses are machines to live in—is becoming truer every day.

With all the fabulous recent progress in mechanization, the convenience and delight of the human being are sometimes sacrificed for efficiency. Our cars are stream-lined—but the human body still has elbows and knees and feet, so that it has to writhe its way in and out of the car and take off its hat while inside. The modern bathroom is a marvel of compactness; but be sure to leave room to brush one's teeth with a good follow-through. And select a bathtub that is not too coffin-like, cramped.

(Continued on page 154)

How Many Steps Make a Meal?

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A Crane Scientific Kitchen. Note how every kitchen activity can be carried on without a wasted step.

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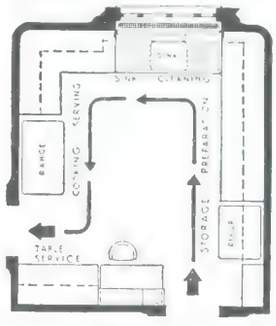
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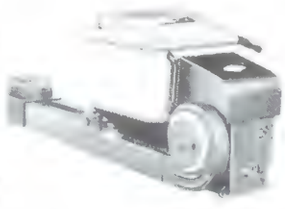
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IF I WERE BUILDING A SMALL HOUSE

[illegible]

[illegible] I should be more comfortable in a traditional small house, built for my own needs and [illegible] of my own personality. In considering materials and effects, I should ask myself—"Are they of real use to the house, have they a good reason for being there, or are they merely superficial and deceptive, a matter of show or whim?"

While the sketches were in preparation, I would check up the cubic contents of my house several times, and if the result showed that I was exceeding my budget I should at once [illegible]

[illegible]

The sketches having been approved, my next concern would be the specifications, to make sure that the features my experience has taught me are important will be properly covered. Mentally building the house will give a convenient sequence and as I check over the items to be used in its construction, I select those which experience has taught me are wholly satisfactory. I will list them here for the readers of House & Garden. It is, of course, impossible for me to suggest all the possible materials that can be used in a small house and if I omit mention of some and select others solely on the basis of my own personal preferences, I hope it will be understood that I offer them merely as suggestions. A great part of the fun of building a house is the selection of material. Every house builder should be his own judge and jury in this matter.

The foundations, at least those enclosing the cellar, should be of poured concrete unless the ground is porous and the topography of the lot such that tile drains around the foundation footings could be arranged to discharge at grade level. In that case I might use cement block or stone, well covered with waterproof cement plaster on the outside. At least 4" of cinders would be placed under the cellar floor to help keep the basement dry even in the wettest of weather.

Termite protection must be provided for the wooden structural members of the house. The termite menace is countrywide. The foundation and [illegible] must be designed [illegible] the earth around the house so graded—that the earth touches only masonry walls, not the wood framing. A thin copper sheet turned down on the sides should be placed under the wood sills as a further protection against termites.

The exterior materials of my house would be decided by the architectural design, but if I chose masonry walls I should use brick, veneer or stone veneer on a sheathed wooden frame—rather than solid masonry. This method is less expensive, provides more room for insulation and makes more impervious walls. If I chose stucco I should give it a base of galvanized metal lath, again on a wooden frame [illegible] Whatever material is used for the exterior walls I should be sure that the building paper is adequate

The Contractor

[illegible]

If I were to build a small house for myself I should first try to formulate a few general principles to follow, in [illegible] important personal affair. The main considerations would be somewhat as follows:

The design of my house must depend for its effect on good proportion and mass and avoid gewgaws and [illegible] It must be set on the lot to blend with the landscape, and not to appear as though [illegible]

The cost must be [illegible] [illegible] to "house" and the [illegible] resenting as it does a considerable part of my assets, must be as good an investment as I can manage.

Structurally the house must be sound, for that is the basis of good workmanship.

Maintenance costs must be carefully considered and materials chosen which will result in low upkeep.

Materials and processes must be used for inherent qualities, not because they imitate other materials. Fake effects must be avoided so it will not be said—"That looks to me like just another [illegible]

[illegible]

To obtain my first result I should choose an architect who has shown he [illegible] enough common sense to obtain the other results I want. I should go to him with all the data possible, size of rooms, requirements of my family, general idea of style of house and other information which will help him to [illegible] that will reflect something of my personality. At the same time I should not stifle him with too rigid requirements because I want to get his own creative ideas and suggestions. A visit at this time to some of the modern house displays would be worth while, for I might adapt some of these new developments to my own

IF I WERE BUILDING A SMALL HOUSE

Cheap building paper is a poor economy.

Roofing is such an important part of the house, both for keeping out the rain, and for making the house a thing of beauty, that I should find it hard to choose from the many splendid materials which are now manufactured. I should remember, however, that the roof must not cost more in proportion than the rest of the house.

WINDOWS

My windows would be of steel if the design called for casements, for in spite of their faults they have saved maintenance and adjustments since they have been used in small house construction. If the style of house calls for double hung windows I should feel they were quite adequate if weather-stripped. Copper flashings over the windows would be included and in most cases I should have copper pans placed underneath the sills, both for my peace of mind and my reputation as a builder. I should use copper for the gutters and leaders and if possible have hanging gutters rather than built-in gutters or wooden ones.

The house is now enclosed and I may consider the interior. Of course the plumbing, heating and electrical rough work have now been installed, of which more later, and the plastering must soon start. Plaster on metal lath, I feel, will amply repay the slight additional cost, and I must avoid unsightly cracks. Of course there may be a few, but at least I can feel that the metal lath will avoid most of them.

Shall I use tile in my bathrooms, or other materials? Tile on the floors, I think, although some other materials are easier to walk on. But the harshness can be compensated for by my inexpensive scatter rugs. As for walls, I would select some material which has beauty and gives a reasonably steam-proof and waterproof surface.

The interior woodwork would be kept as simple as possible. I might use a good stock trim if the architect will agree, but I shall make sure that my woodworking mill runs it through the sander several times or hand sandpapers it thoroughly. I shall even pay a premium to have this done and insure a perfect surface for the painter. I shall remember that real paneling is expensive and if I wish to keep the cost of my small house low, I shall try not to use too much of it.

PLUMBING

The mechanical features of the house will probably cause me some research, because the developments have come so fast in the last few years that it behooves even me, a builder, to investigate them thoroughly. A visit to the display room of plumbing manufacturers will put me in touch with the latest designs. In the community where I would build, a rigid plumbing code is in effect, but were it not I should import one and make sure that the plumber followed it. Water pipes would be brass and sizes of supply pipes generous.

Heating is a large subject but among other things I should certainly investigate air-conditioned heat. Many of my clients have installed this system and very often the cost is low for a small house. Insulation would be considered along with heating.

Domestic hot water supply is a real factor today and a careful study of operating cost versus initial cost should be made to effect a choice of fuel and equipment. Insulation on heating and hot water pipes would be provided, without quibbling. It is difficult to establish savings here but uncovered pipes are certainly inefficient. There has recently been developed a small size, polished copper tubing that has a remarkably low heat loss.

The painting specification would insist on the use of one or two long-established paint products because I have never seen a good painting job without the use of the best materials. No compromise would be made here.

The project is now ready for a final estimate and I should prepare this, including bids from my sub-contractors. A detailed list of items which could possibly be omitted from the house, as well as the cost of my pet luxuries and special gadgets, would be prepared. A careful study would be made of these items and some of them I should find would not be justified by the cost. These would be ruthlessly taken out of the plans and specifications, but I should be careful to retain those things which would save refurnishing costs and recurring expenses.

TIME OF BUILDING

If I were to build a house for myself I should allow a generous time for working up of plans and specifications. I should take into consideration the time when I must vacate my present living quarters. But these things having been duly considered—when should I build? Personally, I should not build when I, and every other contractor and sub-contractor, am busy. If I am thinking of economy—and I should be when building a small house—I should arrange to start work in December or January. Then contractors and sub-contractors can afford to give me low prices because their work is light, and I think I am experienced enough as a builder to build in winter and, by taking the proper precautions, produce a house as good as one built in the summer. It may take a little longer but the savings will repay me.

If I were to build a house for myself, I believe I should try to enjoy the experience. My architect would be a man I could work with pleasantly, my builder, one I had confidence in, and my sub-contractors would be chosen for their skill, as well as for their low estimates. I should like to feel that all who worked on my job would make some profit, because the workman is worthy of his hire, and a man must have some incentive if he is to produce good work. I should not expect to get something for nothing, but I am sure that if I have the coöperation of the architect, and treat the workmen with

(Continued on page 156)

Look at these houses for PAINT IDEAS



Pennsylvania farmhouse in Gwynedd Valley, Pa. Siding and first floor shutters painted with Cabot's DOUBLE-WHITE, second floor shutters, Cabot's Green Gloss Collopakes. Architect, G. Edwin Brumbaugh, R. A., Philadelphia.



The house of an architect-owner in Atlanta, Ga. Shingled walls, brick chimney, and trim, Cabot's DOUBLE-WHITE. Architect, Flippen D. Burge of Burge & Stevens.



An example of the much favored Regency phase of Georgian architecture, in Charlottesville, Virginia. Architect, Milton L. Grigg. Cabot's DOUBLE-WHITE on woodwork.



Elements of Tudor design give a pleasing effect to this house in Portland, Ore. Architects, Cash & Wolff. Cabot's Old Virginia White *on brick, Cabot's Shingle Stain on siding.*

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Cabot's Collopakes

The *Colloidal* Paints

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IF I WERE BUILDING A SMALL HOUSE

(Continued from page 100)

The Decorator

[illegible]

If I were building a small house I'd [illegible]

[illegible] with [illegible] small room is a good idea for [illegible] architect is just that [illegible] of space [illegible]

Watch your wall spaces. Avoid [illegible] with doors and [illegible] Naturally, doors and windows disturb the restful feeling encouraged by [illegible] wall spaces, but the [illegible] if the doors [illegible] very difficult to plan the necessary furniture arrangement satisfactorily.

Although it is sometimes necessary to [illegible] living room and dining room in a small house I, personally, should much prefer not to do it. Even though it means that the dining room will be [illegible] proportions.

Naturally, I think it is of real importance to enlist the services of a decorator at the time when the plans [illegible] are [illegible] drawing up efficient, economical plans, [illegible] can, from the very outset, can work with you and the [illegible] [illegible] The decorator will protect you against that regrettable error of [illegible] and finding you have nothing to furnish it with—and no money left in the budget.

The decorator, working with the architect will [illegible] arrangements on the [illegible] plans. This matter of actually "placing" your furniture on floor plans is, to my mind, of first importance. It enables you to budget your [illegible] and in furnishing a small house today I know of no better advice to give the prospective homeowner than *budget*.

Let [illegible] to the furnishing of the small house, let us consider [illegible] from [illegible] [illegible] the [illegible] plans.

Built-in Furniture

First of all I should like to call to your attention the matter of built-in furniture. I do not mean the modernist habit of attaching furniture to the walls of the room. Nor the "space-saving" tricks, so popular in the apartment-house era that ended in 1929: fireplaces that turned into bars and beds that dropped out of nowhere.

The kind of built-in furniture I mean is the sort that saves money—and tempers. It is mostly closet furniture: chests of drawers and cupboards [illegible] closet spaces. Or it might be [illegible] built into the space that exists under a dormer.

This sort of building-in relieves one [illegible] necessity of [illegible] piece of furniture—for storage of clothing, etc.—cluttering up the limited room [illegible] small house.

Corner cupboards, built into the dining room for china, linen and silver, are particularly useful. I do not think that the furniture in a small dining room should consist of more than a table, chairs and one serving piece (or a matched pair). Hanging shelves may be needed to [illegible] upon the walls, to add lots of color [illegible] the use of a bric-a-brac in them.

If you wish to build in a liquor closet (as so many are doing today), please be sure that you put it near the service portion of the house. I suggest a closet in the living room adjacent to the dining room or kitchen.

I would not [illegible] a sun room in my small house. I do not understand the appeal of the ordinary sun room, as one sees it tacked onto the end of the living room of a small house. It cuts the light off from the living room. It is impossible to get cool air into it in the summertime. I much prefer an open porch, suitably screened.

Basement and Attic

A basement, simply furnished, where children may play in wet weather is a useful bit of space in a small house. Another good idea, I think, is a study in the basement which can be turned into a guest room for an overnight bachelor guest.

If there were children in the family, I should also give serious consideration to an attic for my house. This would be left unfinished when the house was built and developed later into two rooms and a bath when the children grew up.

In the actual furnishing of the small house, I repeat, plan a budget before you begin—and stick to it. If you are starting from scratch, plan to spend somewhere between a quarter and a third of the cost of the house on its decoration and furnishing.

When you are sketching out your floor plans, discuss them with a decorator. Have your decorator make scale drawings of the furniture on the floor plans. There will be only a nominal charge for this service, even if you don't buy any new decorations immediately. If you do buy at the same time, very few decorators would charge you anything for this service.

In buying furniture according to your budget plan, skimp on every other room in the house if you must, to begin with, but splurge on the heart of the home—your living room.

Living Room Ideas

A living room should first of all be comfortable. It should not only *look* lived-in, it should *be* lived in. There must be plenty of comfortable chairs for people of all sizes and heights. And, especially, there should be some rather small but comfortable chairs that can be moved easily into the various groupings for conversation that every living room should make possible.

There also should be plenty of small tables for cups, glasses and cigarettes, reserving the bigger tables for lamps, books, vases of flowers and other ornaments.

A plain floor is very becoming to [illegible] tables and furniture. [illegible] up

IF I WERE BUILDING A SMALL HOUSE

wood and line and the pattern in the materials. For that reason I would use plain carpeting. If you play up the floor, you must play down the furniture and vice versa.

I prefer to have the walls of a living room painted, using wall paper in a living room only as a decorative paneling if desired; in this way it does not vie with the decorative fabrics.

Plenty of lamps arranged conveniently near the chairs that will be used for reading and working are a necessity for the family room. Six lamps are about right for the average family.

Light should be soft and clear, so put white shades on the lamps. Never use all indirect lighting for living room. It's not suitable because it is not practical—just doesn't give enough light. The best use of indirect lighting is for effect, and then in combination with regular lighting.

A keen eye must be focused as to balance of both color and design.

Use modern notes for highlights—such as in fabrics for texture, in accessories and in lamps.

The Domestic Science Expert

BY RONDA NIEBERG HANN

In spite of the invasion of other interests, a woman's biggest job in the home is still to manage the commissary. Because of this she naturally turns first to the kitchen in planning the individual rooms of her house.

This important room should be so placed that the maid's or mistress's trips from the kitchen to the front door, the phone or basement will not be too long. The most efficient kitchens are usually oblong in shape. However, if the floor area is kept down to the minimum for the necessary equipment there will be no waste space and useless steps. It has been satisfactorily demonstrated by authorities that the sink should be placed somewhere between the refrigerator and stove. Some women prefer to have their sinks placed to the right of the window because the best light for the eyes does come from the left. Others prefer to have them directly under the window, if the view is attractive or there are children to be watched.

There should be ample work space easily accessible to sink, stove and refrigerator. A double drainboard or counter space on either side of the sink, and working surface at the stove, are essential in a well-planned kitchen.

Now let us turn our attention to the cupboards. In modern kitchens there is a space for everything in a particular place, located exactly where it is to be used, which means that there will be cupboard spaces above and below work surfaces. The most satisfactory cupboards have shelves adjustable to various heights, and drawers of different depths and widths, depending on the particular thing to be stored. The kitchen silver and cutlery require only a shallow drawer while the linen calls for deeper ones.

The top part of the cupboards, where things that are not used very often are stored, may be closed by ordinary doors; but for the space further down, within the average person's reach, it would be preferable to have doors that slide out of sight—similar to the tambour top of a roll-top desk or commercial kitchen cabinets. This eliminates bumped heads and the repetitive opening and closing of doors.

BINS AND CUPBOARDS

It is a great convenience and "maid-saver" to have vegetable bins built at or close to the sink for keeping small amounts of vegetables used frequently. The bins may have adjustable partitions to accommodate different quantities and kinds of vegetables. With the paring knives near at hand in the cutlery drawer many steps are saved in the ever-recurring process of preparing the vegetables.

An example of well-planned storage space is the "pot cupboard" built next to the stove. Hooks are placed high on the inside walls for hanging frying pans, saucepans, roasters and double-boilers. A little lower there is a wide shelf with vertical partitions. These compartments are handy for muffin tins, pie tins and other semi-flat utensils and eliminate the need for fishing under other utensils to find the one you want. There is a drawer at the bottom of the cupboard for heavier equipment. The unique feature of this drawer is the cover that can be pulled out with the drawer to serve as a handy place to step when reaching for the pans at the top of the cupboard. This same idea could very well be carried out in all tall cupboards having drawers at the bottom. On the door of this cupboard are hooks for hanging cooking forks, stirring spoons, pot holders, pancake turners and also a rack for holding pot covers. In fact this cupboard should hold all utensils used at the stove.

All work cupboards should provide toe space for comfortable standing by means of a groove about two inches deep built along the base of the cupboard. The top of work surfaces should have an overhang of about an inch to prevent spills from trickling down the front of the cabinet.

Some homemakers find it helpful to have a small table with large rubber rollers that can be moved about to be used as needed at the various work centers. If one is used, space for it must be anticipated in planning the new kitchen.

FOR EFFICIENT EATING

The breakfast nook is a usual feature of the modern small home. Its development is of particular advantage in these days of small families. Its usefulness may be extended to include service for the in-between snack and as a buffet space for the salads, hors d'œuvres and desserts prepared beforehand. An additional storage space may be provided here for the occasionally used large platter and service plate by building a suitable rack at a convenient height.

There must be a cleaning closet somewhere near but preferably not right in the kitchen. This closet should be

(*Continued on page* 158)



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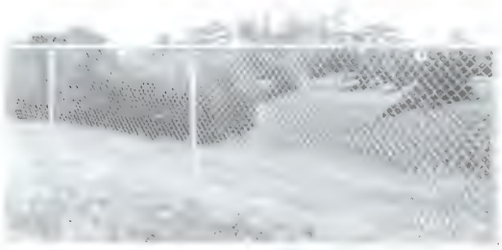
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IF I WERE BUILDING A SMALL HOUSE

(CONTINUED FROM PAGE 17)

ing equipment.

[illegible] but remember they should be covered [illegible] on. Rounded corners at the baseboard [illegible]

[illegible]

A packing [illegible] wall, having an inside door that can be securely locked facilitates deliveries considerably and outside doors provide increased privacy. Also a good addition to any kitchen is an electric fan, built-in, to carry off the cooking fumes. Another good feature that might be included is the laundry chute.

An [illegible] is no end of help in keeping the house in order. Most houses have a coat closet [illegible] small. It should be of good size and should contain drawers or compart- [illegible]

Most bedrooms have closets nowadays, but these are often too small or poorly planned. A large bedroom should have two closets, especially if two people are using the room. Shallow long closets are handiest if the opening is large enough to permit all the clothes to be seen at once and easily reached. Shelves are necessary at the top for hats, and there should be a tier of shelves along the sides for shoes and stockings.

[illegible]

There should be a good-sized con- [illegible] distribution of space for this closet is two shelves at the top—three removable trays and three drawers at the bottom. At about thirty or forty inches from the floor there should be a sorting shelf that pulls out. Here again it is more comfortable to work at this cupboard if toe space is provided. Small cupboards are handy in the bathrooms for towels, wash cloths, soap and toilet paper. They are, of course, less obtrusive and more attractive if set back in the wall. Also in the bathroom there should be either a laundry chute or room for a small clothes hamper.

Just a word about the laundry. In a small house the laundry is nearly always in the basement. It should be placed so that one can reach it without going through any other rooms, such as the recreation room. It must be well ventilated, illuminated and supplied with plenty of electrical outlets. And of course, this room is not complete without a [illegible]

The Child Training Expert

BY DR. GRACE LANGDON

If I were to build a small home I should want to think of that home and plan it in terms of the family who would be likely to live in it. I should assume that the family would already include a small child, probably two or [illegible] In selecting a home there would be in mind the probability of there being another child. The child's needs and interests, while [illegible] planning the home, should not by any means take precedence over or supplant those of the father and mother. Rather, each member of the family should be taken into account equally and the home so built that each can live comfortably, at the same time functioning as a member of a family unit. Too seldom are these matters given their due attention.

[illegible]

In planning the home I should want to provide for the ease and convenience that make necessary everyday work a pleasure—yes—but I should want to plan for gracious living as well—I should want the entertaining of friends to be a pleasure; the enjoyment of the out-of-doors easily accomplished; the companionship of books an inviting possibility; I should hope that within the home there might be opportunity for work, but opportunity as well for a varied spending of playtime hours either alone or with others.

With a little care, the house can be so placed on almost any lot that every room can have sunshine a part of every day, and the cheerfulness of the rooms is immeasurably increased by that sunshine. With a child to be considered, the provision of outdoor play space, so placed as to be protected from traffic hazards and within sight of living room or kitchen windows or both, saves many an anxious moment for the mother. Almost any family is grateful for the garage which is a part of the house and so placed that there is such room for turning that one can get the car in and out with ease and comfort rather than with exasperating irritation.

In considering the ease and comfort of living, one of the first things to take into account is the window space, and almost anyone will testify to the joy of ample windows so arranged as to provide not only a view of all of the attractive points existing outside but adequate cross ventilation for every room as well.

[illegible]

Wherever the stairways may be placed, safety for adults as well as children is enhanced by the absence of winding stairs. If winding stairs are required, have them so evenly placed as to minimize the danger of falling—and who wouldn't welcome a broad comfortable tread and an easy riser? Speaking of stairways—back stairs save many an embarrassing moment for the housewife who has delayed a moment too long in fixing her salad, or the man of the house who has been roused from his greasy tinkering by the quietly musical, albeit insistent chiming of the front door bell announcing the arriving guests. There's small wisdom in blinking the real facts of living!

Arrangements of rooms, of necessity, would be in part determined by the general surroundings as well as by the placement of the house on the lot. There is much to be said for the pri-

IF I WERE BUILDING A SMALL HOUSE

view afforded by having the living room to the back and away from the street. Wherever the loveliest view is to be found would seem to be the place for the living room in order that as much of beauty as possible may be brought into the everyday life of the family. Much is added to the graciousness of living if the living room can be spacious, with a real fireplace large enough for a generous log, placed to give a feeling of balance and furnish a central point of interest in the room. Built-in space for books and magazines gives a feeling that those interests are an integral part of family living.

FOR OUTDOOR LIVING

A porch or terrace adds immeasurably to the pleasure of living and offers the place for an occasional meal, a friendly game of bridge, or a leisure hour of reading in the open, to say nothing of the play space it affords the child.

Dining room and kitchen space for convenience's sake belong near together, and in planning for gracious living, no dinette, however cozy, for breakfast or an occasional "snack" can take the place of the dining room where family and friends can gather. Corner cupboards in the dining room add both to convenience and attractiveness as do also built-in wall cupboards—if these do not usurp the precious window space that brings the out-of-doors in to the family as they gather together within the four walls.

KITCHEN DETAILS

In planning the kitchen a lot of thought and care as to details makes more difference than one might think in the keeping or losing of a maid, and always there are the days to be considered when by choice or necessity the lady of the house herself dons an apron. A stool swinging in under the sink or work table is easy to provide and saves many an aching back. A light directly over the stove is a joy, as is also an electric clock on eye-level at a spot where the eye naturally falls. Coupled with these conveniences an outside exit near the kitchen adds to the ease of work, and a toilet and lavatory on the first floor are almost a necessity.

Probably no house ever had enough closet space, but a real necessity is the "hobby" closet, for golf bags, tennis racquets, scooters, and all the whatnot that goes with varied interests. Some prefer to have this "hobby" closet in the basement—but somewhere it needs to be.

AS TO BATHROOMS

One naturally expects to find the bedrooms on the second floor, the master bedroom with its bath, the child's room which may also be his playroom, the guest room and an additional bathroom. Ample bathroom facilities save more family friction than probably any other one single item. The father is in a hurry to shave and be off in the morning just when the child needs to be toileted and dressed, to say nothing of the mother who is ready for her morning shower, and crowded bathroom space becomes a daily annoyance. If two bathrooms cannot be provided on the second floor then the decentralized units are a second best substitute, furnishing tub or shower and toilet in one room, and lavatory and toilet in another.

IN CHILDREN'S ROOMS

Much of the difficulty and worry can be saved in caring for the child if his room is in close proximity to the bathroom, within hearing of the parents' room, and removed as far as possible from the open stairway—the latter not only for safety but to remove the temptation of going down after being put to bed and to decrease the sounds of family revelry from below stairs. Each room should of course have ample closet space—preferably two closets in the master bedroom and additional space in the child's room for storage of playthings. Built-in shelves in the child's room afford space for toys and as he grows older for the books he wants to keep near him. In many families the master bedroom becomes a second living room serving as a place either for work or comfortable lounging and built-in drawer and cupboard space gives the place for keeping books, sewing materials, etc. A linen closet in the hall and storage space for bedding can be combined if one wishes; but somehow, somewhere, such space is necessary—to disregard it is to set up a barrier to complete future satisfaction.

STUDY AND WORK SHOP

In planning this home, if each member of the family is to be considered, somewhere, no matter how small the place, I should want a study where materials upon which one might be working could be left awaiting the next hour for work without the feeling that, by so leaving them, one were marring the attractiveness of the home, and with the assurance that where they were left they would remain unmolested, either by a child intent upon exploring, or a maid equally intent upon "cleaning up". Further, somewhere in the house, probably in the basement, I should want to provide a work shop where the man of the family might have his tools, his work table and all the trappings of whatever hobby or hobbies he might enjoy and where they might be enjoyed by him, at the same time causing no disturbance to the rest of the family whose enjoyments might lie in other directions.

OUTLETS

A generous supply of electric outlets throughout the house would win the gratitude of the family who would live comfortably and at ease. It is far simpler and better, of course, to install these when the house is being built than to have them added after construction is complete.

If I were building a small home, I should hope to so plan it that, to anyone stepping into it, it would by its convenience and hominess invite to home building.

Mutiny in the basement!



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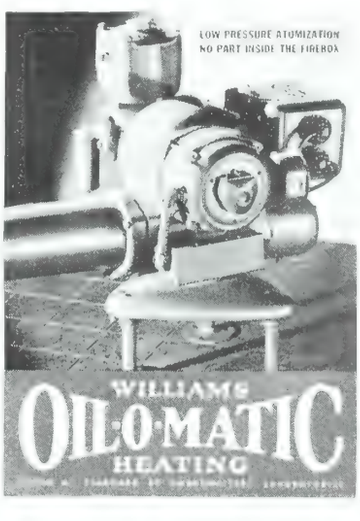
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EDITOR'S NOTE: We present here an outline of some of the common items of construction to which every prospective builder should give consideration. As point-of-sale in the article which follows this list, whenever selection among competitive products is necessary the home-builder should assure himself of the one best suiting his needs. On many of the items listed, consultation with an architect is necessary. We have included them to make a complete résumé of the features a client should check on, not only before enlisting an architect's aid but also while working along with the architect selected.



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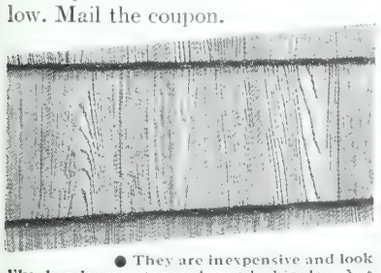


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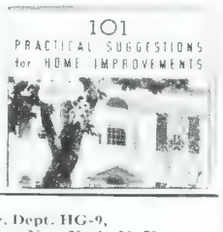
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Brick
Stone
Stucco
Concrete
Metal
Selection of lath and plaster
Selection of plaster
Finishes
Exterior
Paint
Waterproofing
Interior
Paint
Wall paper
Tiles
Panelling
Surfacing materials
Corner guards
Cornices

Windows and Doors

Sash
Wood
Metal
Double hung casement
Screens
Shutters
Weatherstripping
Hardware
Mirrored doors
Garage doors

Wiring

Location of outlets
Fuse box or circuit-breaker
Switches
Base plugs
Lighting fixtures
Power plugs
Kitchen fan
Bathroom heater
Transformer for bells
Annunciator
Telephones
Refrigerator
Radio

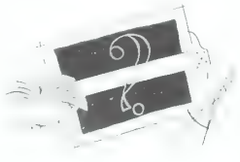
WHAT TO DO BEFORE THE ARCHITECT COMES

Points to check up on while you are still dreaming that house • By Julius Gregory

IN BUILDING a house one assumes many obligations besides that of being prepared to pay for it. It means giving up endless time and generating boundless faith and enthusiasm. Even before the architect is called into the picture, the prospective home builder will have spent much time in considering his needs and just how he wishes them cared for. It is almost impossible to avoid giving the same thought to the building of a house that one would give to his own business. So great an event in the family is seldom treated otherwise. Even so, too often are problems left entirely for the decision of the architect which would better have been worked out previously, subject to his approval. While the house will bear the imprint of the architect's particular way of working, it is the owner and his family who are going to live in it, and they should make it their business to know and understand every detail.



A person considering a house soon acquires the habit of observing other houses for the things he would like to have in his own. As he begins to absorb ideas he begins clarifying his own. The materials to be used and the mechanical equipment desired must be decided before a definite specification can be written. It is well for the client to prepare in advance for his function as an associate of his architect, for at almost every step in construction he is called upon to make decisions on such things as colors and finishes, and the many details which have been specified in a general way or have been covered by allowances in the specifications.



Whenever possible, in choosing the

(Continued on page 167)

THIS NEW EDGE-LITE



Gives light where needed

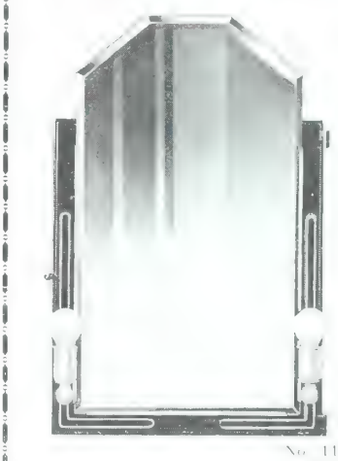
WHETHER you plan a new apartment or just should know about EDGE-LITE comfort, and how easily and economically EDGE-LITE can replace inadequate bathroom dressing table lighting.

EDGE-LITE does provide ideal, diffused lighting for each member of the family—tall, medium or short. At a touch of the hand the lights slide smoothly up, down, or across the frame—instantly adjustable.

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IRON FIREMAN

AUTOMATIC *Self* COAL FIRING

Regulating

WHAT TO DO BEFORE THE ARCHITECT COMES

(Continued from page 104)



should be made to see and inspect a

an appeal to the imagination, it is al-

sure.

suiting materials should be selected

color combinations can be selected, for

in choosing the type of fixture and the color. However, when it comes to finding a suitable wall treatment they are

at sea, and only by working back and forth from materials to fixtures can an appropriate choice be made. To visualize as clearly as possible the conditions

and the general bathroom walls for considered, and perhaps only a care- can the best results be gained.

Too much cannot be said about the value of insulation. Insulation is necessary to [illegible] pipes, heating pipes [illegible] itself. It has been clearly demonstrated that, within practical limits, the more insulation used the less will be the cost of heating. The original cost of the insulation will soon be paid off, not alone in reduced fuel charges, but very definitely in comfort throughout the entire year.

In the selection of a heating plant there is choice from among many sys- While one person may be content



has had experience with, another will be inclined to consider something more modern. Certainly, with concealed radi- is, it would seem unwise not to make use of it if a steam or hot water system is adopted. The remarkable advances which have been made in heating by

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WHAT TO DO BEFORE THE ARCHITECT COMES

warm air unit, it merits careful consideration. In the development of this type of appliance, the practical application of humidification and air purification has been brought out and the advantages of these very desirable features as an adjunct to almost any type of heating system are considerable.

"Winter air conditioning" means heating, humidification and air circulation. Add to these cooling, dehumidification and air cleaning and you have that paragon of modern heating systems, the year 'round air conditioning system.

Incineration has been proven of great value in the economical operation of a house, as has the modern equipment now used for the kitchen and the laundry.

In the consideration of the electri-



work, and how the various appliances at one's hand, much thought should be given to the location of outlets, particularly base plugs, of which there should be an abundance. The base plugs should be on switches, every closet should have a light above the door, and the kitchen should be ventilated by a fan, to say nothing of the many other advantageous uses of electricity.

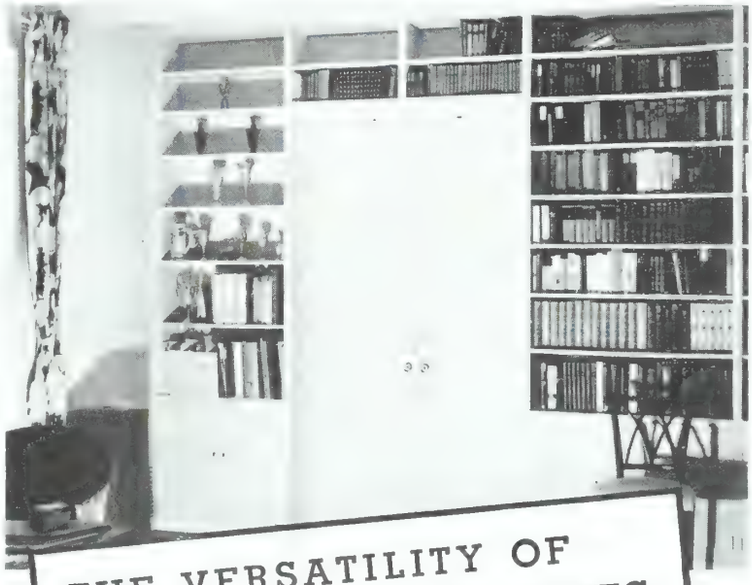
Modern lighting is, in itself, a fascinating study and one which will greatly benefit any room in which its



principles are applied. Many of the local lighting companies are equipped to render a real service to the prospective builder by demonstrating these principles in an interesting and informative way. Correct quantities of light, correctly placed and correctly distributed will add much to the comfort, convenience and beauty of the home.

The organization and collecting together of the things that go into the making of a house, come to be a matter of absorbing interest. Few miss the thrill and the client soon finds himself alert and keen for expeditions to see new features that may offer possibilities of improvement over what has been done before. Home building, if taken up with a certain amount of patience and humor, is bound to become a happy experience, the fulfillment of one of life's greatest instincts. The obligations one shoulders at the beginning are cleared out in the process of seeing

(*Continued on page 164*)



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. . . is demonstrated in the living room of the Wellington Henderson home in Hillsborough, California. A design of simplicity and classic beauty is perfectly fulfilled by the use of Western Pines. Write for the beautifully illustrated free booklet, "Western Pine Camera Views." Western Pine Association, Dept. J-2, Yeon Bldg., Portland, Oregon.

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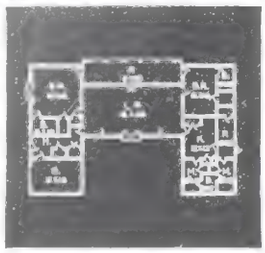
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WHAT TO DO BEFORE THE ARCHITECT COMES

(CONTINUED FROM PAGE 165)

[illegible] is so much detail to its planning and building [illegible] to carry out one's enthusiasms, if time be no object.

And it should be, to you, for the best architect in the world should be made certain that the house he selected has the qualities essential to designing and building the type of house desired. For



as it would not be logical to have a portrait painted by a man whose reputation has been made as a landscape painter, so should the architect be considered other than one whose talents and experience are of the highest in the variety of residential work selected.

While the prospective home-builder definitely wants a man he can be friends with, because during the period of planning and building a house the architect virtually becomes a member of the family, he should not allow himself to be influenced too much by the appeal of a friend who may be an architect. He should pick his architect with as much care as he would devote to selecting a physician for his children—and should give the architect exactly the same degree of confidence. Realizing that an architect's reputation is at stake on every house he does is assurance that he is not going to let you make mistakes on yours.

The process of studying the details of a house is so gradual, as one works from consideration of one element to another, that by the time specifications are prepared a clear understanding of what is to go into the building should have been gained. Having made his decisions, the owner should realize that the control of assembling the units into the actual house is entirely the architect's work. No matter how much of a builder the client may think he is, he will be served to best advantage by keeping his hands off all direction of the construction work. That is one of the obligations which should be left with the architect.





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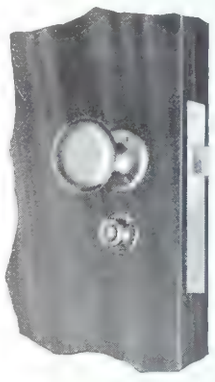
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OCTOBER 1936 . SECTION I



DOUBLE NUMBER

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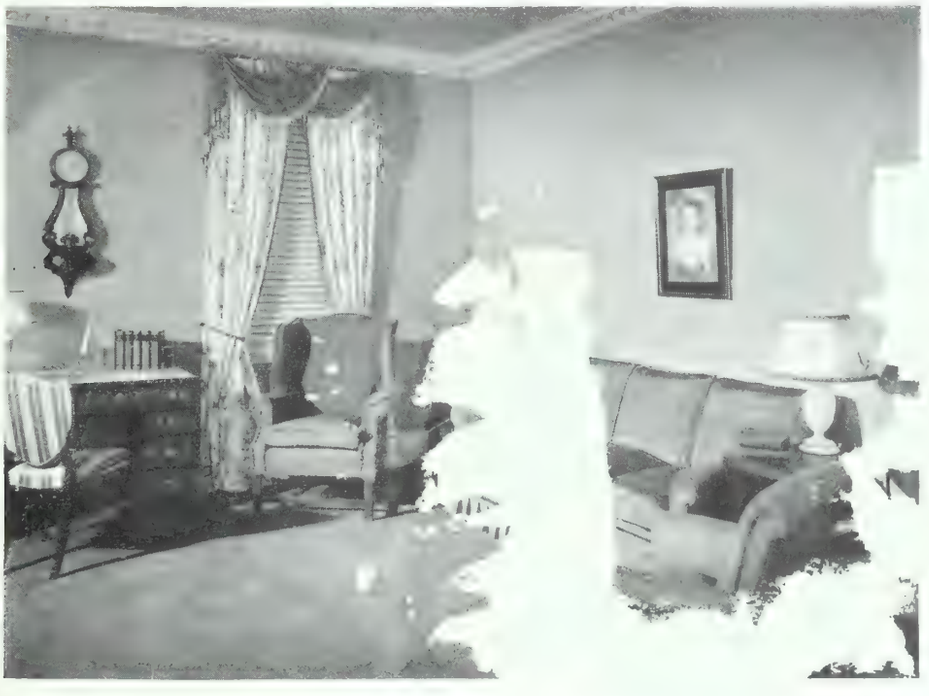
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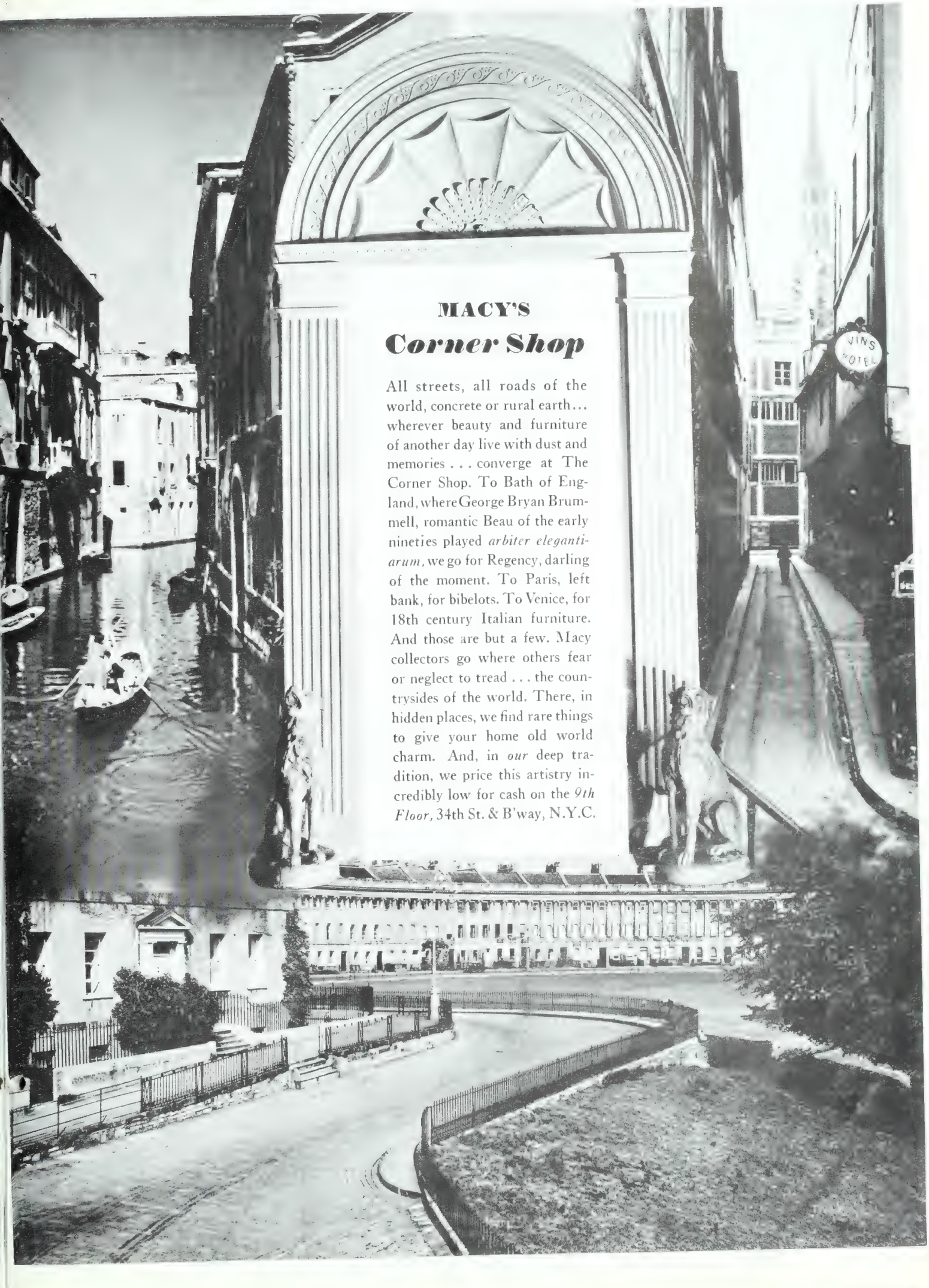
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PRETTY [illegible] plant life in these bookends is [illegible] come natural to you. Regardless, they give a [illegible] the living room and may be ordered in the natural woods at $12.50 per pair and in Moussar Ebony at $15.00. Exclusive [illegible] Modernage Furniture Co., Inc., 147 East 58th Street, New York.

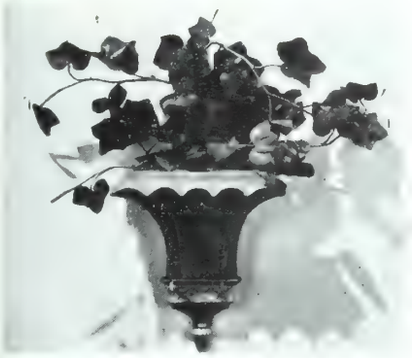


ANOTHER case of putting two and two together and making a [illegible]. In the original [illegible] the Sheffield silver box is a copy of an old English tea caddy. Feet and handles were added, [illegible] and behold a very charming living room necessity. Price is [illegible] Lord & Taylor, 424 Madison Avenue, New York.



AROUND

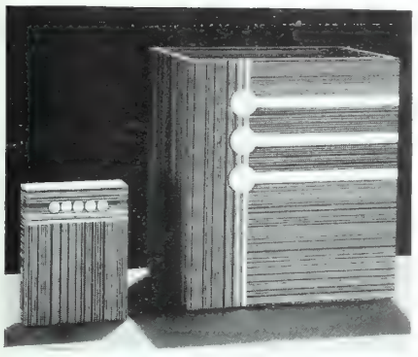
If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



WITH the coming of winter, ivy growers can start in with their annual indoor planting. Inside this wall pocket is a metal container to hold adequate water and dirt, while the exterior is of a heavy plaster-like composition material trimmed in green and gold, or all gold. $5.00. John's Decorations, Inc., 535 Madison Avenue, New York.



THE lady with the concertina plays one of the happiest tunes we've heard from an ash tray in ages. Posing on a background of white enamel, she is gaily worked out in a conglomeration of vivid hues. $5.00. Matching matchbox holder, $3.75. The enamel is imported and very finely wrought. Rena Rosenthal, 485 Madison Avenue, N. Y.



NOTHING like being practical with a flair. That most plebian of conveniences, the wastebasket, is hereby transformed into a decorative highlight. It even boasts a matching cigarette box (on end). Photographed in dark gray washable material with white trim. Basket $6.00; cigarette box $5.00. W. J. Daniel Studios, 206 E. 58 St., N. Y.



YOU won't even need bonbons in these covered jars to have them attract fervent admiration. Very lovely in their simplicity, they have great potentialities as wedding gifts, for they fit in with any form of interior decoration. Standing just about 6 inches high, each jar costs $6.00. From Steuben Glass, Inc., 748 Fifth Avenue, New York

Two centuries ago

BIGGS has reproduced this charming Queen Anne Card Table from about 1730. Made of selected Mahogany, with typical cabriole legs and pad feet. Brasses, copied from the original, add much to the spacious drawer. Height, 28½ in.; Top, open, 29 x 29 in.; closed, 14½ x 29 in. This table is one of our 500 authentic Colonial Mahogany reproductions.

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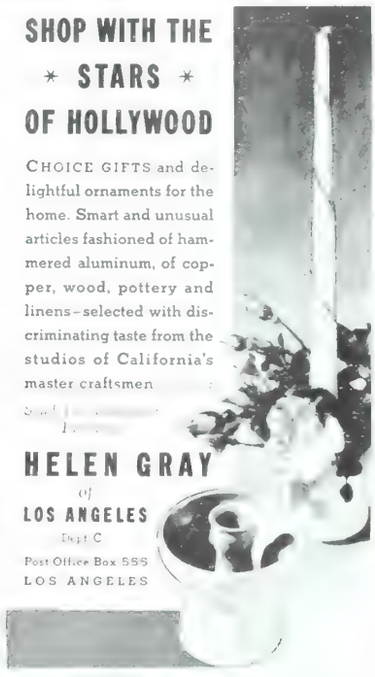
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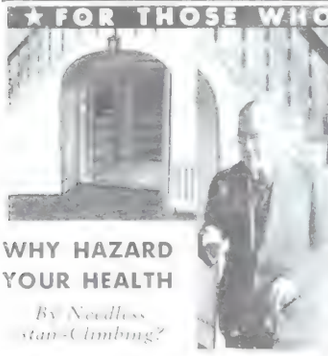
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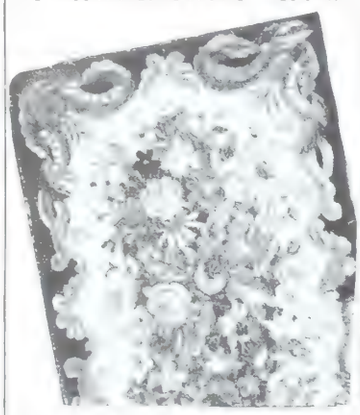
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LAURA H. G. COPENHAVER
[illegible] [illegible]

SHOPPING

R[illegible] ite types of decoration. These striking andirons [illegible] black iron, with trimming of brass. They [illegible] cost, believe it or not, $9.00. From Tantalus, 613 Allen Street, New York



R[illegible] into your front parlor, [illegible] ing place there. Three gulls deftly arranged in [illegible] of cast aluminum, hand-finished and polished to a smooth, silvery patine. Especially suitable for modern rooms. $50.00 from Necessary Luxu[illegible]



O[illegible] dignity and sturdiness. [illegible] colored fine linen, these goodly sized dainties [illegible] are gayly trimmed in bright red, blue and natural fringe. They cost [illegible] each. Above may be obtained from Grand Maison de Blanc, Inc., [illegible] Avenue, N. Y.



T[illegible] problematical mantel in[illegible] Lux de Bohemian, of rock crystal, all hand cut and polish[illegible] high, and priced at [illegible] the pair. At 14 inches the price is $30.00, express collect. May be ordered from [illegible] Lexington Avenue, New York.



G[illegible] attention than it de[illegible] like it. Anyway, this [illegible] pot is cream color with a modern design of silver and black. It belongs to an entire set, but may be purchased separately for $2.50. Individual mustard spoons, called [illegible] for $3.50. From Georg Jensen, 667 Fifth Avenue, New York



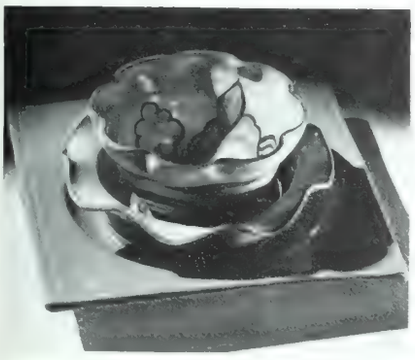
AROUND



THIS alluring centerpiece of crystal now ashtray and lighter combination. The lighter of imported handcut crystal accompanies matching ashtrays of two sizes. Carved in a Baroque style that is definitely ahead-of-the-minute. Lighter $12.50, 3 inch tray $3.50, 4 inch $5.50. Altred Orbik, 395 Madison Avenue, New York



ALL you need to do to increase your literary scope is buy these gracious little bookends, follow their example, and stretch out to a nice quiet session of printed matter. They're made of chromium and wood, and have travelled all the way from the rural fields of Austria to Mark Cross, 5th Avenue and 52nd Street, New York. They cost $20.00



IT SEEMS a shame to hide the charming design of these figured pottery dishes with mere soup or dessert. Both are beautifully colored in pink, mauve and turquoise to enhance the grape motif. Square serving dish is turquoise. Soup bowls and serving plates $12.00 a dozen; dessert dishes $15.00. Saks-Fifth Avenue, 50th St. and Fifth Ave., N.Y.



BRINGING back the old-fashioned frill to the towel department—this definitely charming set has the gayest of rose, green and blue flowers along its borders. You can get a set of 2 towels, 2 wash clothes and 1 mat for $17.25, or if you prefer, buy them by the dozen. Bath towels $36.00; wash cloths $9.00. Leron Inc., 745 Fifth Avenue, New York



THIS pear heads a long and fruitful life taking care of your breakfast jams and such. Lower half is constructed of glass, while both the lid and spoon are handsomely wrought in sterling silver. Handily sized and styled for small breakfast nook tables or trays. Priced at $8.50 and sold at The Gorham Co., 17 Maiden Lane, New York

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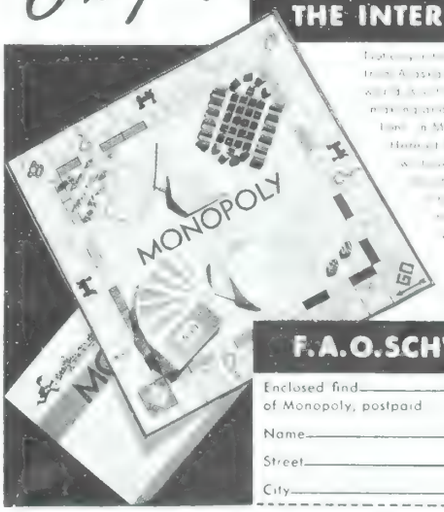
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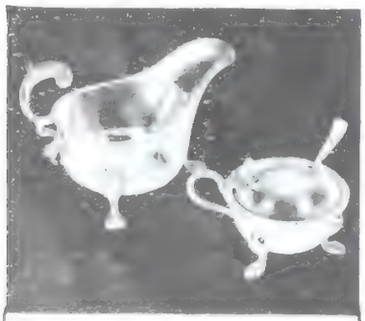
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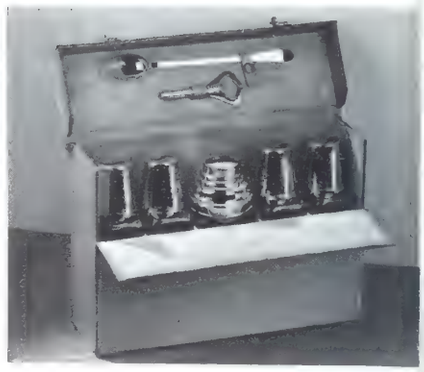
...ve) Round Tray—Cigarette Con... \$12.00
each piece—\$1.50 extra.
... \$9.00

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SHOPPING

If you become enamored on some deserted spot let your mirage at least be an alcoholic one. An orange cowhide case holds four bottles, with cap tops, 1 chromium shaker with an extra small bottle inside it and an orange squeezer in the lid, a bottle opener, and spoon. $30.00 Abercrombie and Fitch, Madison Avenue at 45th Street, New York.



Every fall picnickers and Palm Beach merry-makers ought to appreciate the thoughtfulness of this new gadget. It's an exceedingly handsome thermos icebucket that you carry when you wish to produce that familiar icy tinkle in your picnic cocktail. Wooden bucket with chromium bands and top. $12.50 Lord & Oliver's Bell, 5-4 Madison Ave., N. Y.



The late spring pruning is even sharper than a frost, so you'll find it a pretty handy gadget to keep in the tool shed. The point will snip suckers (small twigs to you), while a patented shift makes it possible to increase its power 100% for advantageous heavier pruning. Obtainable for $1.50 Max Schling, Seedsmen, 618 Madison Avenue, New York.



The only thing to cut it for most ladylike of housewives to start cutting up in the kitchen. Seriously, it's the best kitchen assortment we know of and the knives the sharpest. The generous assortment comes on boards of green, cream and natural wood, and costs complete $12.50. Fifth Avenue Cutlery Shop, Inc., 730 Fifth Avenue, New York.



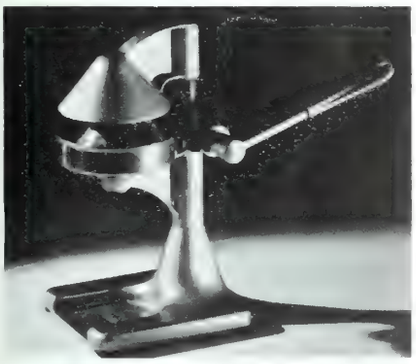
People with weak eyes should appreciate a thermometer that indicates temperatures in a thoroughly legible manner. It can also be looked at from an aesthetic point of view, for it is cleverly designed in chromium and Bakelite. Responds quickly to temperature changes. $3.50. Lewis & Conger, Sixth Avenue and 45th Street, New York.



AROUND



CORN *off* the cob is considered by experts to lead to the best possible of recipes. Hence this very painless method of removing willful kernels from their native habitat. Merely pull the cob along the steel points of the gadget, and presto! All this for just $1.50. You can get it at Rebecca Dunphy and Grace Hutchins, 65 East 55th Street, New York



ABOUT to drain the last drop of life from your fruit, this sturdy orange squeezer is prepared for long dependable duty. It's so heavy this non-tarnishable gadget won't tip when you push down on the handle, so your glass in the allotted space below is perfectly safe. It costs just $2.00. At Abercrombie and Fitch, Madison Avenue and 45th Street, New York



HERE'S a corkscrew bunny that actually produces something noteworthy in the way of offspring. With a few turns and pulls he will bring forth all the bubbly water you care to consume—or whiskey, or anything. He's a French animal, made of walnut and chrome, and sells for $3.85 at Hammacher Schlemmer, 145 East 57th Street, New York



TRUSTING this striking walnut carving set will inspire your workmanship to be similarly neat and precise. The latest word in cutlery especially designed to accompany walnut table appointments. Made of hand-forged stainless steel with handles impervious to heat and cold. $10.00. Wm. Langbein & Bros., 161 Willoughby Street, Brooklyn, New York



THIS glorified silver-plated lemon squeezer not only gets the all out of your lemon, but its wire mesh strainer keeps the juice free of seeds and such. This is inserted as a separate piece, removable and washable. In fact, the whole outfit comes in three parts. $13.25. From Hammacher Schlemmer, 145 East 57th Street, New York

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The Set, $60.00

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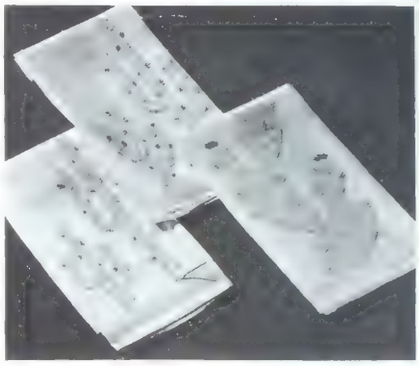
HAND QUILTED THINGS

Studio: HARDINSBURG, KY.

SHOPPING



NOT exactly a safe way to preserve your powder secret if you have it in this lovely jar on your dressing table, everyone will make a beeline for it. You won't blame them, however, since it's made of Orrefors glass and has such a charming semi-frosted cover. About 6 inches in diameter, $6.00. Sweden House, Inc., 6 West 48th Street, New York.



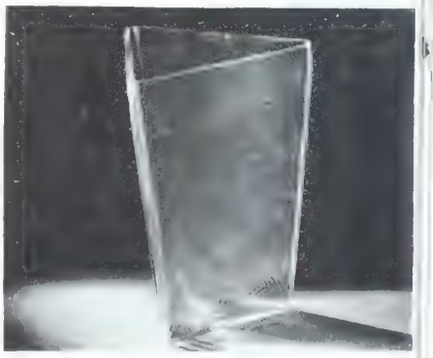
MAYBE the cactus at here is a mental suggestion for quick drying, more likely it's just a new form of decorative embellishment in bath linen. Colored in varied shades of soft cactus green, these hand towels are hand appliqued and stitched on to sand-colored linen. $2.25 each. Obtainable from Mossé, Inc., 750 Fifth Avenue, New York.



A SWEET idea, an inspiration for letter writing from a box like this is just plain illiterate. Copied from the Royal Jewel Boxes that were decorated by the Russian Court Icon Painters, the colorings on the lid are gleaming. Contains both letter and hand made paper. $3.00 the box, from Mosse, 5 West 47th Street, New York.



WHETHER or not any strong desire burns in your for these chamber sticks, they're still very lovely pieces. Of English silver-plate, these are reproductions of old designs, carried out with restraint enough to be adaptable anywhere. A wedding gift for country dwellers. $15.00 pr. Colchester Galleries, Ltd., 16 West 50th Street, New York.

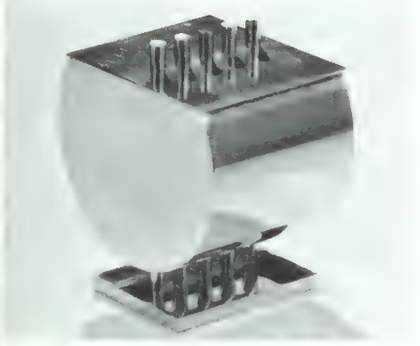


EVEN the age-old flower vase goes modern and develops angles. These are very special angles, of course, and form one of the more striking new flower vases. Made of finely ridged glass, and standing about one foot high, it will form very effective floral arrangements. Happily priced at $2.00 from Mitteldorfer Straus, 245 Fifth Avenue, New York.

AROUND



WE didn't bother to put books in the picture to show that these were bookends, because you might miss some of their attraction. They're pretty authentic plaster Mallard ducks. You use them for bookends, or on the mantel, and they're even weighty enough for doorstops. $10.00 the pair. Lord and Taylor, Fifth Avenue and 38th Street, New York



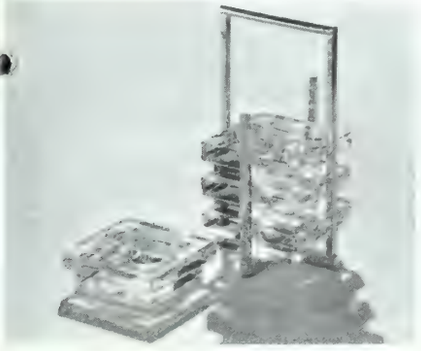
YOUR cigarettes ought to keep exceedingly fresh and new in a modern receptacle like this one. The design is an original, and so worked that the unusual rods seem to go right through the center box. Made both in chromium and copper, and obtainable at W. and J. Sloane, Fifth Avenue and 47th Street, N. Y. The price of this unusual gadget is $10.00



ILLUSTRATING how to say it with music. This is a very lovely bound volume entitled "The Complete Opera Book" by Gustave Kobbé. It includes the stories of the operas besides 400 of the leading airs and motives, in musical notation. Ivory Florentine leather, gold tooled. Other colors. $27.00. Alfred Dunhill, 620 Fifth Avenue, New York



TAKING a very big stride in the direction of your fall necessity list, this charming hunt set awaits a welcome place on the luncheon table. In green, ivory and red, it is made by hand on fine linen and will take care of eight people. Seventeen pieces are combined for $45.00 at Bournefield, 2 E. 57th St., New York. Also a 25-piece set for $55.00



IF YOU'RE seeking a wedding gift that both members of the partnership can enjoy, why not look twice at this—especially if they're moving into modern quarters. The chromium stand holds four removable glass ashtrays of convenient size for bridge or occasional tables. Priced at $8.50 from Pitt Petri, 501 Madison Avenue, New York



Silver-plated candelabra, **$40** per pair. Spode dinner plates, **$22** doz.; cream soup cups and saucers, **$37.50** doz. Cut crystal goblets, champagnes, and clarets all **$15** doz.

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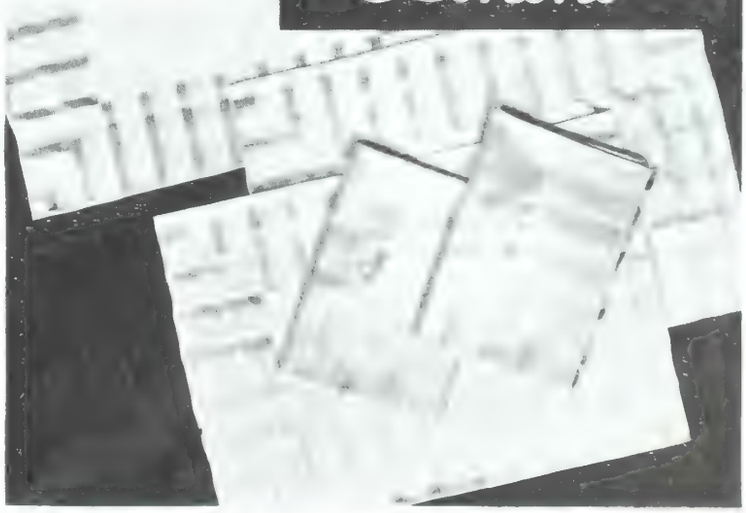
As the perfect nuance between richly grained wood and gleaming silver, our new Satin Damask Doily Sets in silver gray, apricot, seafoam green, steel blue, or beige will add glamour to your Fall entertaining.

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New York

SHOPPING



BILL and Louise coyly represent the bride and groom who will be seated before them. They play the leading place card role in the bridal party, of course, while other figures of bridesmaids, flower girls and so on complete the set. These cleverly manipulated little forms cost $3.50 the dozen. Dempsey and Carroll, 556 Madison Ave., N. Y.



A CORDIAL set like this one ought to put your guests in a good mood long before any of the contents are even imbibed. The service is for eight, and the glass made of a finely striped clear crystal. Traditional bottle and modern tray are magnificently combined. Set complete, $20.00. From Ovington's, 127 Fifth Avenue, New York.



TO SETTLE possible disputes about favorite salad dressings, this mayonnaise dish is made in double sections. Looking very much like its more expensive sisters because of its unusual modern design, it has been worked out in pewter by a Danish silversmith, and costs but $7.95. McCutcheon's Gift Department, Fifth Avenue at 49th St., N. Y.

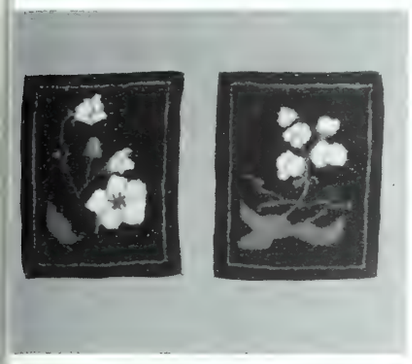


YOU MAY recognize these three bears and Goldilocks. It's more than possible that your children will take an avid interest in them, even to remembering to hang their coats on the little hooks below. Made of iron this coat hanger is both sturdy and ingenious. Other motifs available. $18.00. Todhunter, Inc., 119 East 57th Street, New York.

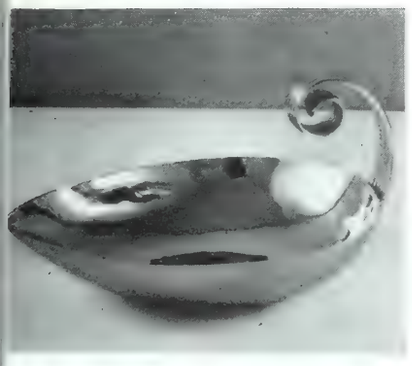


WHEN you're through licking your chops over this luscious checkerboard array of fudge dainties, consider, if you will, the new carved oaken chest container to use later for cigarettes or pipes. Small as it seems, it holds over three pounds—enough for any sweet tooth. $5.75. Schrafft's, and by mail, 58 West 23rd Street, New York

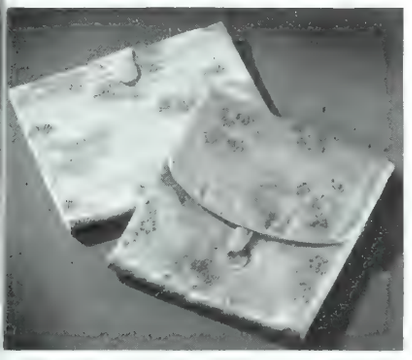
AROUND



IF YOU don't enjoy watering your plants, try some perennials like these. Seven by nine inch botany prints are hand-hooked of silk material naturally colored on a black ground. A set of four in different designs will cost $5.00. Especially fitting on the wall of a small flower room or entry way. From John Embrey Horan Studios, Dalton, Georgia



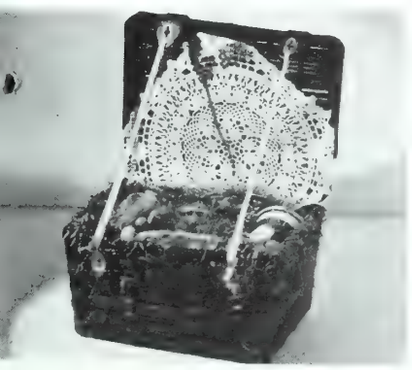
WHATEVER you put in this dish will have to be pretty special to keep up with its container. The latter, designed for general table and cocktail service, will also take care of stray bonbons, nuts, and whatever. The finishes are both polished chromium and polished copper, and it sells for exactly $2.50 at Franklin Simon, 414 Fifth Avenue, New York



THESE seem almost too elegant for a mere bureau or a suitcase, yet they've been concocted to hold handkerchiefs and stockings. The little cases of Oriental brocade, have small motifs printed on backgrounds of white, blue, Nile and dark green. Handkerchief case, $1.50, and the hosiery cover $2.50. Yamanaka, 680 Fifth Avenue, New York



THIS amiable outfit takes care of meals throughout the day. At breakfast the jam jars hold marmalade, etc., by noon the tray serves a centerpiece for fruit, at cocktail time the center unit is for glasses and the outside rim for tidbits, and for supper a cheese board substitutes for jam, spice. $27.50. Betty Junger, 724 Fifth Avenue, New York



A BASKET a basket, here's a handy basket . . . labeled "Brandied Fruit" and made up as a specially concocted bon voyage gift. A jar of pears preserved in claret, and glass containers of cherries, marrons and apricots sealed in brandy, form the definitely appetizing ingredients one can find only at Vendôme, 18 East 49th Street, New York. It costs $8.40 complete



Tea for six—when those guests you met in the country or at the seashore this summer arrive. At PLUMMER'S you'll find an inspiring array of china from which to make your selection. The group illustrated—6 tea cups and saucers $27.50, 6 tea plates $22.50, cream, sugar and teapot $8.00.

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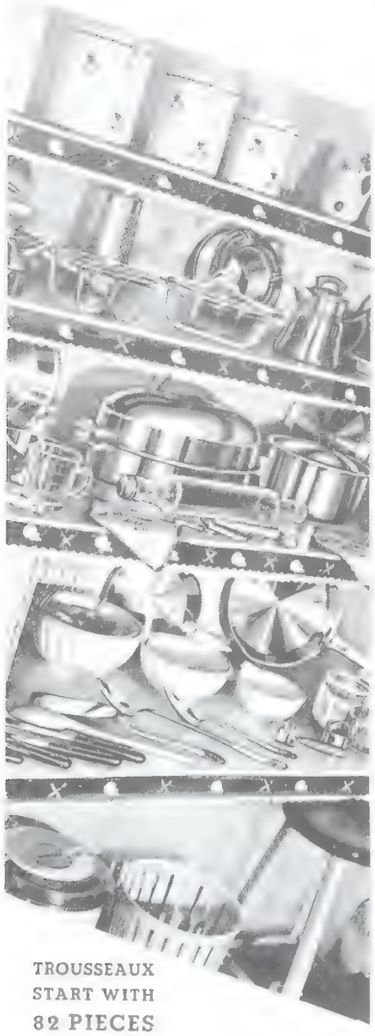
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• PLANS •

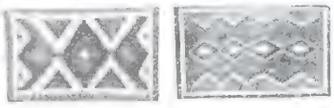


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HENRY T. CHILD, *Architect*
16 East 41st Street New York

Erkins Garden Ornaments



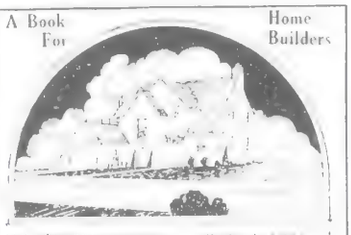
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Erkins Studios
[illegible], Boston



Navajo Indian Rugs

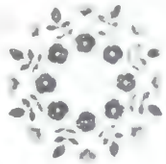
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SHOPPING



A [illegible] dessert [illegible] and [illegible] of all when it's [illegible] this [illegible] Pyrex [illegible] gives [illegible] apple, in which it is baked [illegible] subsequently served. Colors are apple red and leaf green on white. [illegible] dish [illegible] $2.00; 6 dozen and you get them at Ovington's, 417 Fifth Avenue, New York.



K[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] cure scissors, file, emery, [illegible] and [illegible] wood stick. Navy fabrikoid, lined in red. $7.50. [illegible] Arden, 681 Fifth Avenue, New York.

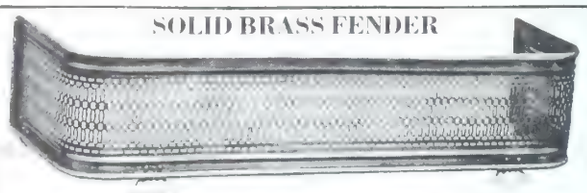


N[illegible] [illegible] [illegible] [illegible] pewter, this is a pitcher that should appeal both to your decorating instincts and your pocketbook. It's a Classic design well carried out, and may be used for [illegible] table service. Costs just $7.50 and may be obtained from Personality Decorating, 747 Madison Avenue, New York.



P[illegible] [illegible] you ought to be insured with this four leaf clover coverlet. One of the [illegible] handed down through the ages, it's the perfect spread for inherited four poster Colonial beds. White string-like material, washable, and reasonably priced. Laura Copenhaver, Rosemont, Marion, Va. Other designs available.

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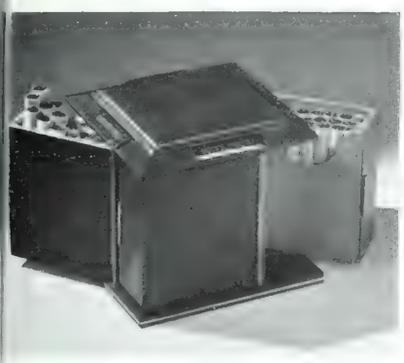
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AROUND



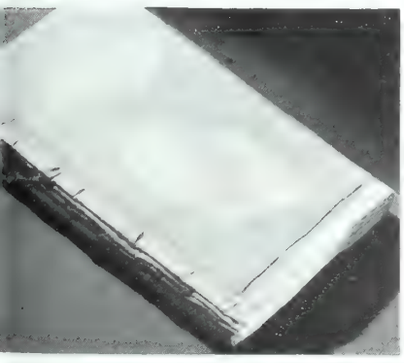
ONE more faithful friend will keep up a steady vigil in your offspring's room, and remind him when it's time for school. There can't be excuses about forgotten windings either, for the duck's electric. In yellow, bright royal blue, or black. Costs $8.00, parcel post extra, and comes from Child-Hood, Inc., at 52 East 64th Street, New York.



"OPEN SAME" is the by-word of this cigarette box—and you'll get practically anything you wish in smoking matter. Removable tabs of different well known brands are inserted in the top to indicate the kind of cigarettes in its sections. $11.00 in brown Florentine leather. Abercrombie and Fitch, Madison Avenue at 45th Street, New York.



THESE little fellows probably feel pretty cocky over their ability to hold your breakfast eggs—the boiled ones of course. They are made of a light weight pottery effect, which is colored in soft tans and browns. Reasonably priced at $7.50 a dozen. You may purchase them from Neiman-Marcus Co., Dallas, Texas.



NOTHING like bribing even poor defenseless children. For instance, if this crib blanket won't entice Junior into the arms of Morpheus, nothing ever will. In blue or pink with a profusion of white teddy bears. It measures 36x50 inches, and has a sateen binding. $1.00. Procurable at Gimbels, Broadway & 33rd Street, New York.

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Original oil paintings by Fred Darge, most apropos this Texas Centennial year, bring you wide-open spaces in miniature. This spirited bit, set in a yellow shadow box frame, is called "Broncho Busting." Others are: "Steer Dogging," "Lassoing," "Fence Riding," "Chuck Wagon," "On the Range" and "Western Sunset."

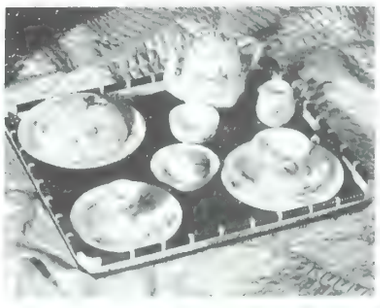
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GEORGIA—The building of good roads in Georgia has had a great influence on the real estate activity in that State. The price trend is definitely upward and many new houses are being built. Outside of Atlanta, within easy distance by car, many houses, especially of the brick bungalow type, have been erected. During 1935, 272 houses were constructed at a total of $770,892, individual costs running from $5,000 to $10,000.

Ten miles out in the Atlantic Ocean off the coast of Georgia near Brunswick lies St. Simon's Island, connected with the mainland by a paved motor causeway. Sea Island, where the fashionable Cloister Hotel is located, is really part of St. Simon's Island, separated by the Black Banks River. A mild semi-tropical climate makes this spot an ideal year-round home. With a main drive of 3 miles paralleling the beach, Sea Island is laid out in groups of lots, mainly owned by the Sea Island Company. Last season there was a definite increase of interest in purchasing property on Sea Island, evidenced by the numerous transactions. Particularly convenient are the special services offered home owners and tenants in the residence colony by the Sea Island Company. Grounds of all the island homes are kept beautifully landscaped by the landscape department. At any time hotel service is available and any repairs or necessary work on the houses may be arranged through the Cloister Hotel.

CONNECTICUT—We are all looking with a great deal of interest to the opening of the new Merritt Highway through the nearby Connecticut back-country next year. For those of you who are not familiar with this new project, we can describe it as a continuation of the Hutchinson River Parkway. Running parallel to the Boston Post Road from four to eight miles back from the Sound, the present sector will run as far as Bridgeport. Weekenders now struggling through the bottleneck of Greenwich look forward to the completion of the Merritt Highway as a welcome relief. Furthermore it will open up and make accessible to New York a vast territory that has been hitherto practically inaccessible. Our readers who have been thinking of buying land in the Connecticut back-country, or a farm to remodel, had better act quickly because the real estate brokers in that territory report a great deal of activity at this early stage.

If you want to sell, here's an economical way to reach the right people

People who have the means to buy a fine home—and the inclination—read House & Garden to find out what sort of home to buy—and where. There is probably no surer way to reach the people who will be most interested in the home or property you have for sale—and no less expensive way, for that matter—than to list your house or acres on these pages.

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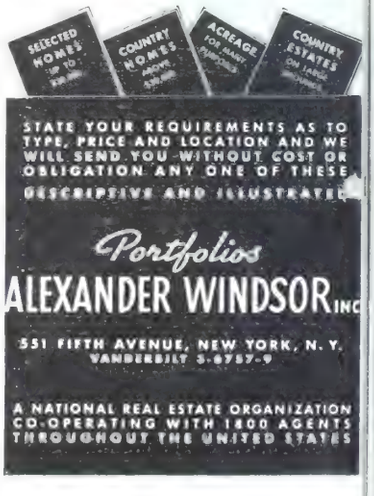
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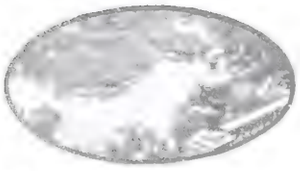
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UNDER THE ROOFS



Newlyweds about to embark on the sea of domesticity may well consider a dependable and well-equipped craft. It won't ever do to have forgotten the rudder, or to find that the anchor is missing just as a storm is beginning to brew. All this is a prelude to the very handy fact that brides equipped with a husband but no furniture nor any pots and pans and cookbooks can break into the business of marriage safely and easily in any of the city's apartment hotels. Here they can get their first taste of how an apartment should really look, for the majority of available suites are being very carefully furnished nowadays. And they won't need to start out with a lot of cooking worries, since the service of the hotel is theirs. Any one getting a divorce after a year of this sort of life is [illegible]



Younger marrieds might well start cooling their heels in the Essex House on 59th Street, Central Park South, for its perennial gaiety and general atmosphere of enjoyment make it especially appealing to youth. They will find suites ranging from 1 to 15 rooms, including a very happy supply of the popular two-room establishments. Incidentally this is the one hotel in New York where the residents are provided with gas ranges (4 burners), and allowed to make their own culinary experiments. Also refrigeration of course.

Although most of the hotels nowadays have gone in heavily for redecoration, the Essex House carries on with a vengeance. Seven decorating firms of different types were asked to work on various suites. Now that the job is completed, you look at the different examples, and choose your own type. So far W. & J. Sloane have won first prize for popularity. If you hurry, you can get a room on the Park side, where at night you can see the lights zigzagging along winding lanes.

As to entertainment and interest within the precincts, there's little left wanting. The new Casino on the Park harbors a neat dance floor where you cavort to the music of Nat Brandwynne, one of the more up-and-coming younger musicians. The Colonnades has just been redecorated in coral and white, and is now given over to private balls and such. You'll find also a very cozy tea hour, *plus* the Omar Room Restaurant which always comes in handy when your own culinary efforts go awry. All in all, there's not much left here to encourage marital difficulties, so men who inherently mistrust wedded life might well look into the situation before taking out their bachelor licenses.

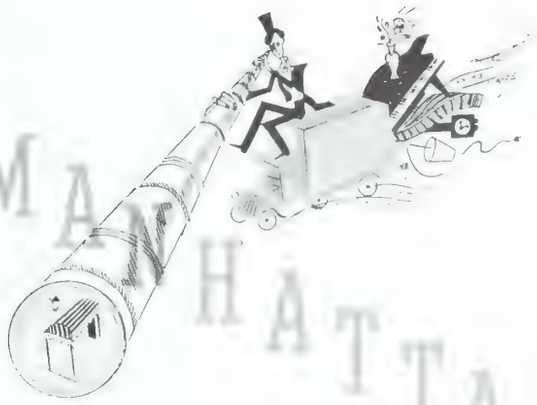


Possibly your parents or fore-parents came to the Plaza on their honeymoon, or spent at least a month or two of marital bliss here, and you want to add your pages to the family album. You know about the famous Palm Room, and gay crowds of the Nineties, and now the Persian Room and the ever-constant rumble of "Yes, we're at the Plaza" still keeps you interested. In spite of its long-lived fame, this hotel continues to make news and has managed with ease to skirt the changes wrought by turns of centuries, wars and modernism. Their newly furnished and decorated suites run from two rooms up, and the higher up the better the view—not only of the Park but even of the Hudson. Near at hand, the Pulitzer Fountain, recently restored to its pristine effervescence, is on view from rooms near at hand, and from the dining rooms. Service and entertainment here "at home" are abundant. The Terrace Restaurant offers lunch and dinner; go to the Palm Court for tea, or to the new 59th Street Café. If your husband is in an offish mood send him into the men's bar and lounge—and leave him there for supper if you have other ideas for yourself. Later in the evening you can reunite in the Persian Room with the music of Eddy Duchin and the gliding motion of the De Marcos to secure complete peace of mind. Whenever you wish to entertain three reception rooms as well as the two ballrooms are obtainable. And don't forget the lobby, which alone with its marble fixings and huge vases of fresh flowers, ought to start you along pretty smoothly over the "rocky road".



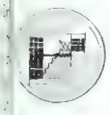
Out-of-towners from the great open spaces will be well pleased with a city Winter at 1 Fifth Avenue. Wide sidewalks and the quiet open atmosphere of the Avenue downtown give such a feeling of breadth and repose that you can practically hear the cocks crowing. The apartments, mostly 2, 3 and 5 rooms are equipped with pantries and refrigeration. Hotel service is included with your John Hancock on the lease. Very pleasantly and simply decorated, the suites impart a definitely comfortable and unpretentious atmosphere which is both livable and un-hotel-like. Some

OF MANHATTAN



hese have a lovely outlook on Washington Square and the entrance to the rch there, others look directly to the ld Rhinelander Estate across the treet. Tower suites are especially noteorthy with a most unique backyard iew—Wall Street, the bay and the tatue of Liberty substituting for cowarns and chicken-yards.

Downstairs the popular Number One Bar draws a very gay and sociable rowd. (In the Summer many of them nigrate to the sidewalk café outside or o the Venetian Dining Room.) A forhal dining room takes care of Winter linners, a private room serves for small parties. It all seems rather like a seprate part of the city, with its own hopping center in the form of Wanmakers just a short distance away, yet ommuting to the noise and center of hings is a matter of just a very few minutes.



If you're afflicted with occasional spells of wanderlust, if your friends live in the country, or if your husband has a job that keeps im roaming, you'll appreciate the conenience of the Vanderbilt. Situated on Park Avenue and 34th Street, either he Pennsylvania or Grand Central Staion can be reached in a five-minute walk. Inside, the traditional elegance f this well-known hotel is carried on n a quiet and gracious manner.

As for lodgings, there are a great many single and double room combihations. On the 18th floor the old Caruso establishment has been conerted into a lovely three-room apartment with its own semi-private elevaor. Other suites above the 5th floor laim unobstructed views of the river, nd all of them were recently done over, leaving of the old grandeur only the high ceilings and Wedgwood doorknobs. Hotel service is always available, and the cuisine—French as of old—justly famous. You partake of his either in the main Palm Garden restaurant or downstairs in the Della Robbia Room. Dancing here takes place on a specially smooth floor, while imbibing is performed in another part of the room, or in the Crypt Café on the street level. All these, plus the Park Avenue Club, a haven for lazy commuters, help make the Vanderbilt the future answer to a maiden's prayers.



Should you and your prospective spouse want to combine a dignified and residential atmosphere with one of easy accessibility to the center of the city's very best shopping and night life areas, you might take a look at the Pierre, on 5th Avenue and 61st Street. An architectural high spot at the entrance to Central Park, this hotel not only graces but is graced by very superlative views of the Park and the interesting line of buildings of Central Park South. Rentable apartments vary from 2 to 5 rooms; and of course, if you're really going into things, suites of any size can be invented to order. Goodly sized boudoirs and pantries are included in all apartments as a matter of course. Living rooms throughout appear large and tastefully fitted. If you're lucky, you may be able to get something on one of the floors with terraces. The latter seem to be exceptionally wide and roomy, commanding the full glory of Park views.

For entertainment you will reap the benefits of the Pierre Roof—one of the few dependable New York summer dancing spots. Come Winter, the Neptune Room will be open, and with it always a well-known orchestra for dinner and supper dancing. Another dining room takes care of those who care to enjoy their repasts in mere peace and conversation. There is a large ballroom for special affairs. All of this general unshowy, smooth-running atmosphere should give the most temperamental of newlyweds a pretty good example to follow 'til death do them part.



Brides about to lead a life just plain elegant and up-to-the-minute might as well trek right over to the Savoy-Plaza. Like the Plaza, its setting is ultra, and its suites among the finest obtainable; but it differs in its attempt to concentrate on present and future glories, rather than a combination of the present with traditional. The building is much newer, of course, and now forms one of the landmarks at the southeast corner of Central Park (58th to 59th Streets). Apartments, 2 to 7 rooms, all include serving pantries and refrigeration. Rooms are large and well furnished, but if you prefer, you can always move in with your own goods and chattels and do the furnishing yourself.

If in a roving mood for entertainment, you'll find most centers of attraction only a few blocks away, though it will soon be obvious that most of the pleasure-seekers are appearing on the premises to drop into the Savoy Room for night life with éclat. And if its popularity continues on its last year's basis, you'd better have a table reserved in the lease. The Café Lounge will take care



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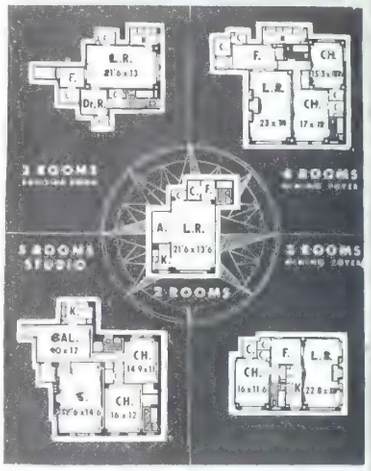
[illegible] cocktail [illegible] while [illegible] room starts [illegible] easily.

A long life in the city has inevitably forced a vow that some day you would settle down over on the River, and lead a nice quiet healthy sort of life replete with fresh breezes and pleasantly rural views. Which, no doubt, is just why the five Gresham apartments started existing. Located at 414, 416, East 52nd Street, they're well out of the din and dizziness of most traffic, and so constructed that many a view takes in the glories of our flowing torrent. Rip's well-known tennis courts—and very good ones they are too, a mere block or so away—should be [illegible] excuse for any bride to become fat and [illegible]. Since these are home-to-roost-ness apartments, not hotels, the housekeeping must be figured out by you and him; but it should be simple enough when the kitchens are fully equipped and largish, and all have outside windows. Casement windows are everywhere, and [illegible] are in evidence in many of the apartments. You rent them furnished or unfurnished, maid service is available, and constant switchboard service is just another convenience. In the back of the [illegible] very lovely [illegible] been built, so that those not blessed with sights of the river can still get veritable glimpses of nature. As to transportation, it's a mere matter of taking a pleasant jaunt in the handy crosstown buses that run just a block away. And that, my friends, is just about all New York can possibly offer in the way of a young couple's little white house in the country.

Although known and listed as a hotel, the Ambassador at Park Avenue and 51st [illegible] is more like a quiet residential apartment house. One of the nicest things about it is the way their two-room apartments have just been carried out. The living rooms look like homes, not thoroughfares, and they have been smartly decorated in variations of the modern manner—with especial attention to color and details of living. Gay little foyers lead on impressive entryways, bedrooms are cheery, the baths have outside windows. Some of these layouts (with three exposures, by the way) have wide balconies with French doors leading out to superb views of Park Avenue and towering roof tops. Other suites run to 11 rooms, one of the latter type being a very interesting arrangement including an organ and a dining-room done in a rather Moorish manner. Non-housekeeping as these apartments are, there is naturally pretty superior compensation in the form of downstairs arrangements: For instance around October 15th the Trianon Room will re-open. This is a charming center with one of New York's more spacious dance floors for dinner and tea dancing. The grill room supplies food without musical diversion. A circular lounge for cocktails and dining adjoins the Trianon Room, and in the summer the Ambassador Gardens impart a very definite cool outdoor atmosphere. Lastly, the success of your private parties is assured in either the special Italian or Embassy rooms, both of which have their own private entrances on 51st Street.

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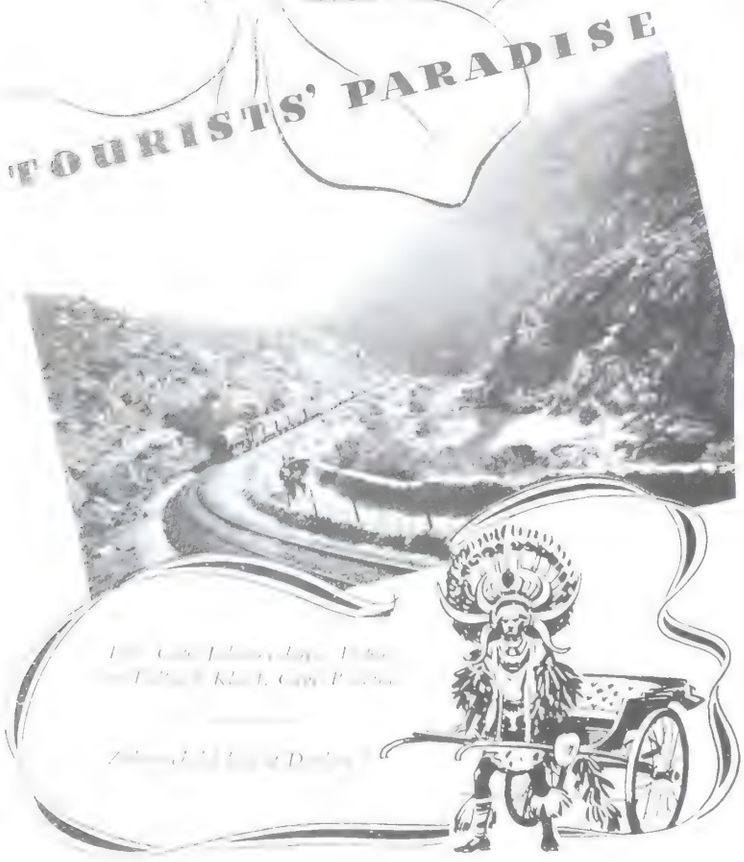
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Arrowhead Springs

Arrowhead Springs Hotel. [illegible]

Beverly Hills

Beverly Hills Hotel. [illegible]

Palm Springs

El Mirador Hotel. [illegible]

Santa Barbara

Santa Barbara Biltmore. Famed sea-shore resort [illegible]

COLORADO

Denver

Brown Palace Hotel. [illegible]

FLORIDA

Miami

The Dutch Park. [illegible]

MASSACHUSETTS

The Berkshires—Pittsfield

Hotel Wendell. [illegible]

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Hotel Puritan. [illegible]

Northampton

Wiggins Old Tavern and Hotel Northampton. An [illegible]

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Inn By The Sea. [illegible]

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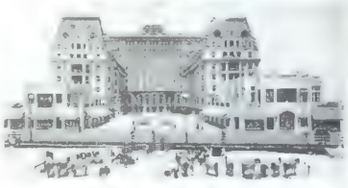
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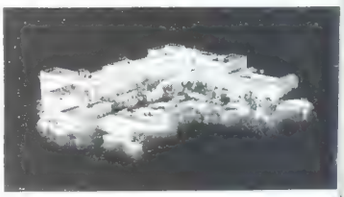
Beekman Tower (Panhellenic) 49th St., overlooki[illegible]

The Buckingham. [illegible]

Hotel Parkside. [illegible]

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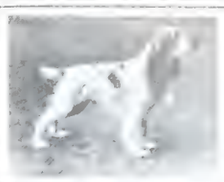

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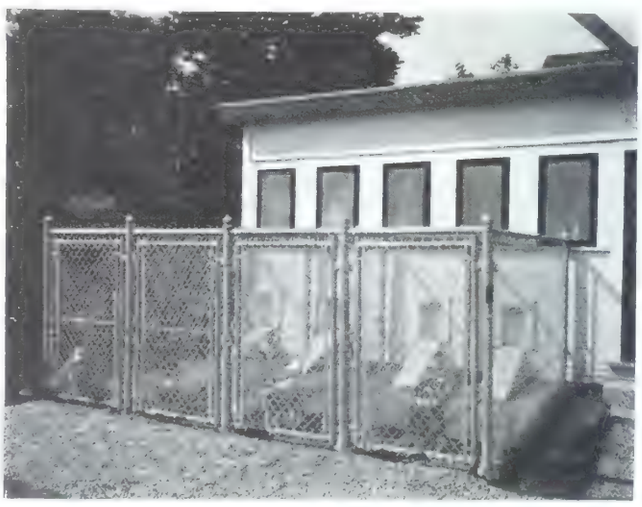


It's a far cry from the days when the lock was an article unknown and the pioneer left the latch off for the wandering traveller. Today, we put the last and possibly useless security in a safe-deposit box, our cash in checks and a lock or two on the door. But often a dog is brought into the home and, aside from the attention given to its diet, training and grooming, the owners neglect the most important and essential factor in having the dog work out successfully as a guard and companion—that of providing adequate and proper facilities for its housing.

During the course of many years I have been approached times without number on the problem of how to keep the dog at home, how to prevent its straying all over the neighborhood, and I find that the owner is very much inclined to the belief that it is solely the dog's fault. The dog-buying public must, first of all, realize that the dog is an investment from which the returns are in proportion to the care, thought and expense given to its proper kenneling. The roaming proclivities of any dog are curbed only by providing him with a suitable yard and a house where he can be at all times when his owner cannot be present to exercise control over him.

While it is advisable, and almost necessary, for a dog to have a yard and to make his home in proper season, at least, in the open air, many dogs are kept in apartments. Even here the dog should be assigned a corner of a room or section of a room as his. If he is kicked and cuffed here and there when he settles down to a spot he would like to adopt as his, he will feel that he is endured but not welcome.

No matter how big your dog is, he doesn't take up so much room that a certain consideration should not be given him. When he first enters the home from the shipping crate or the car in which he is delivered, the really sensible thing to do is



IDEAL fencing for the kennel of four to eight dogs. All materials are of copper-bearing steel thoroughly galvanized for resistance to rust. At the top of the posts, an attractive year-round cedar individual kennel

SMART

Any dog that is worth owning is worth the effort of providing him with a suitable kennel and yard, both safe and comfortable

o assign him his place indoors and his house and yard outloors. From that moment, he will consider that spot in his aven as sacred.

My experience is that human beings do not give much orethought to the housing and yarding of their dogs. The ld-fashioned dog house is only an apology for what a dog eally deserves as well as needs for his home. The dog house f today provides warmth, comfort and protection from rain nd snow by being built as a shelter in the truest sense of the word.

Yards are for open air and sunshine while members of the amily are busy indoors or away for the day and cannot take he dog with them. Under proper care, a yard can be used for day, or even a day and a night, without distress to the nimal. To this degree proper houses and yards are a means f comfort for the owner as well as the dog. Yard construction hould include a board walk of 1″ x 12″ (or thicker) dressed umber around the inside. On this dry walk the dog may exercise in wet weather without exposing himself to damp or soggy ground. At least, a platform of some sort should be provided for the dog to lie on out-of-doors.

In kenneling three or four dogs at least 800 square feet of yard should be allowed in any event. Increased yard space is advised for large dogs or when more are to use the one yard. The yard equipment should include a water pan and a receptacle for it. In summer when the weather is hot and humid and dogs feel the conditions, the water should be changed several times a day.

Passing from the yard for one dog to the problem of a kennel house for several or many dogs, I want to say a word or two about the use of old chicken coops for dog homes. In good society this is just not done. The dog resents the indignity of foreign odors and often foreign occupancy. If you value his respect get him a good home and keep it sanitary. It is

(Continued on page 24)



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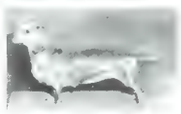
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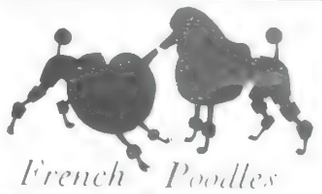
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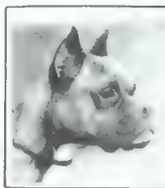


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DOG MART

(Continued from page 23)

well worth while. Houses should be built so they have an abundance of fresh air but with the sleeping quarters free from drafts. Sunlight should be allowed to penetrate to all corners by an arrangement of opening up the house. This will aid in cleaning.

Faulty homes, poor ventilation and unsanitary conditions generally are the most frequent sources of diseases in dogs. House your dog sensibly, give him regular attention and remember that housekeeping a kennel is just as important as airing the bed you sleep in and keeping your living rooms in suitable shape for daily use.

In erecting the kennel house, the best plan is to have the roof slope north and the window face west. This will give maximum light during the day and be particularly beneficial in the winter when sunlight is short. On sloping ground the house should always be set with a tilt away from the bed with the slope away from the house itself. Drainage and comparative dryness are thus assured. No matter how large or small the house is, this instruction should be observed because it is an element of health safety.

Fine cinders on top of the soil for the yard prevent unpleasant pools from forming when the ground is clayey or likely to be muddy. Straw or cedar shavings are good for bedding on the dog's bench—cedar, summer and winter; straw in winter. They have a freshness and a clean odor that is pleasing to dog and master. If such a house and run are provided when a puppy is first purchased, they will simplify the work of training him. No dog will soil his home. Our job is



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DOG MART

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And again, the reminder: Dogs kept in a yard, when not under the control of the owner, cannot run away.

Do not sacrifice your dog to save a few dollars or a little labor in looking after his house and yard. The dog is an investment into which you have put your money and, like other investments, the returns are determined by the protection and attention you give to it.

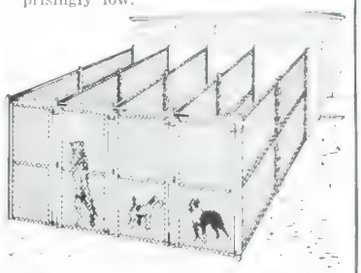
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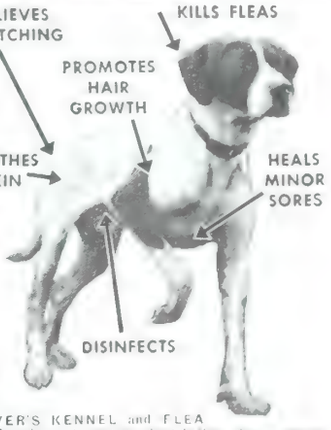


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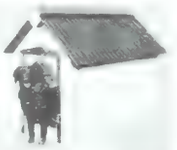
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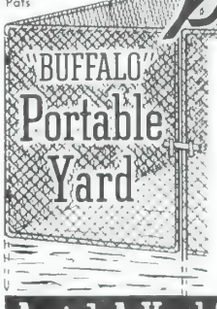
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WAMSUTTA MILLS — *Since 1846 — The Finest of Cotton* — NEW BEDFORD, MASS.

The Bulletin Board

AUTHORS. Henry Dearden, who writes so charmingly on garden steps in this issue, pursues the calling of Landscape Architect in Philadelphia, a city ringed about with suburbs filled with beautiful gardens. Henry Raymore, who contributes the article on garden environment, does the same in and about New York. George Gillies ought to know how to make color schemes with Tulips, for he is constantly winning prizes with them at the International Flower Show. He is superintendent for Marshall Field. And lastly, Helen Morgenthau Fox, who rides—and quite scientifically—several horticultural hobbies, including herbs, Lilies and shrubs, and has written extensively on them.



THIS MONTH'S COVER is distinctly a co-operative creation, made possible by the photographic genius of Anton Bruehl plus a number of firms and individuals: Cummings & Engbert, who designed and executed the lacquer dressing table for Mrs. Alfred Wallenstein; W. & J. Sloane, who provided the lamps; Georg Jensen and Pitt Petri, from whom came, respectively, the Orrefors glass vases and the crystal bottles; Hampton Shops, responsible for the white tufted rug; Johnson & Faulkner, for the Directoire red and white satin of the curtains. And last but far from least, the white Persian pussy-cat from the Dunrovin Cattery completed the symphony of teamwork by posing just when, where and how we wanted.

And while we're on the subject of cover designs, the noble wedding cake that begins Section II was designed and executed by Mme. Blanche and photographed, of course, by Anton Bruehl.

THIS AND THAT ABOUT IRIS. Five years ago all Iris hybridizers were working to bring out the perfect white. Today they are equally hectic about producing what they believe to be the perfect yellow. All possible tones and shades from sulphur to ruby golden are in the catalogs and all you have to do is to pay your money and take your choice.

The hallmark of the finished and ultimate Iris fancier is when he takes to the species—those wildlings from our own and distant lands that are, as yet, not too fancified by the hybridizer's magic. Some of the fairest and loveliest flowers are to be found among them and some of the most interesting tests for the gardener's skill.

WHITE DAFFODILS. Just about the time we supposed that the fad for white flowers in gardens was going into a decline, along comes a new manifestation of it. Some discerning gardeners are selecting only white Daffodils. This, of course, will put the noses of the Yellow Trumpets out of joint and make some of the Incomparabilis type turn green with envy, but then, no one can account for fads.

If you are a white Daffodil fan, what would you choose? Your first choice would fall among the White Trumpets. This class includes such worthies, either pure white or with a faintly sulphur trumpet, as Alice Knights, Beersheba, Driven Snow, Eskimo, Everest, La Vestale, Mrs. E. H. Krelage, Mrs. Robert Sydenham, Peter Barr, Trappist, White Emperor, White Knight, Mrs. John Bodger, Lovenest, Mrs. R. O. Backhouse (the last two pinkish), W. P. Milner, Silver Glory and Eve. Among the white Triandrus hybrids are Agnes Harvey, Moonshine and Thalia. The Leedsi class will also contribute a white—Silver Star. Among the doubles are the old Albus Plenus Odoratus, Mary Copeland, the Pearl and Snowsprite.

GUEST POEM. You ought to know, and would be better for the knowing, the opening lines of Gerald Manley Hopkins' "In the Valley of the Elvy," because it is a sweet lyric return for hospitality. We quote these lines from his Poems, published by the Oxford University Press:

I remember a house where all were good
To me, God knows, deserving no such thing:
Comforting smell breathed at every entering,
Fetched fresh, as I suppose, off some sweet wood.
That cordial air made those kind people brood
All over, as a bevy of eggs the mothering wing
Will, or mild nights the new morsels of spring.



PRE-FABRICATION 1750. Among the items shipped to the West Indies in the 18th Century were "houses ready framed." This fact puzzled us until, on a recent visit to Jamaica, we watched native workmen building a house. First they built a series of sections, then, when there were enough, they ran up the timbering and wall in no time at all by joining the sections together. Perhaps it was framed sections that our Yankee forebears shipped down. Maybe native workmen learned the trick of building with them from these New England export items.



ONE-TWO PUNCH PRAYERS. Just now vociferous orators are bidding us all back to the ideals of our patriotic ancestors. So we've been looking up some of these old codgers. Parsons especially. And we wonder what our present-day pacifist preachers would have done to old Judah Champion. Judah was pastor of the church in Litchfield, Conn. One Sunday morning when Cornwallis' arrival on the American coast was hourly expected, Pastor Champion's congregation was augmented by a regiment of cavalry under command of Col. Benjamin Tallmadge. Seeing them, the parson was moved to address Deity as follows:

"O Lord, we view with terror and dismay the approach of the enemies of Thy holy religion: wilt Thou send storm and tempest and scatter them to the uttermost parts of the earth: but, peradventure, should any escape Thy vengeance, collect them together again, O Lord, as in the hollow of Thy hand, and let Thy lightnings play upon them."

Not far away, in Torrington, Conn., the Rev. Nathaniel Roberts was uttering, "Great God, we pray Thee remove Lord North from office, by death or otherwise."

These patriotic orisons fall into that class of wallop which boxers term the one-two punch.



DAFFODILS AND GOURDS. The growing popularity of the Daffodil as everyman's flower in this country is well attested by the 1936 issue of the American Daffodil Year Book. The product of the Narcissus and Tulip Committee, a section of the American Horticultural Society, it approaches this particular flower from a number of angles—its growth in various sections of the country, reports of the British Daffodil Conference, and of the Virginia and Maryland shows. The illustrations are of the highest order. No Daffodil enthusiast can afford to be without this annual.

The same mail brought a true novelty—the First Gourd Book, a primer by Helen M. Tillinghast. This branch of the Cucurbita family had not been given permanent honor between covers until Miss Tillinghast, out of her wide experience with Gourds, set down all the facts of their cultivation, variety and uses. The booklet is a valuable contribution. . . . And did you know that there is an International Gourd Society?

ROBUST WASHRAGS. In the course of visiting around in various domestic bathrooms this past Summer, we have decided to judge a hostess by the size of the wash-cloths she sets out for guests. Some are minute and measly and seem to be suffering from malnutrition. This kind makes us wish we had brought along a bar of chocolate to nibble between meals. Others are medium sized—that is, the washrags—as though they were intended for more elaborate [illegible]. But when we come to a household that sets out large, man-size washrags, then we sink into our bath and sing paeans [illegible]



Apricocks.	S. D. E. W.
1 Masculine	S
2 Algier	S
3 Orange	S
Apples	
4 Strawberry	S. D. E. W.
5 Mr. Jennet	S. D. E. W.
6 Quarendel	S. D. E. W.
7 Margarett	S. D. E. W.
Cherries	
8 Red heart	S. D. E. W.
9 Carnation	S. D. E. W.
10 Kirkmans duke	S. D. E. W.
11 Lukewarm	D. E. E.
12 Imperial	S. D. E. W.
13 Black heart	S. D. E. W.
14 White heart	S. D. E. W.
15 Great red	S. D. E.
16 Great red heart	D. E. E.
17 White heart	S. D. E. E.
Bleeding heart	S. D. E. W.
Currants.	
20 Mr. Dutch	N.
21 Red & white leaves	N.
Gooseberries.	
22 Crimson	
23 Yellow Dutch	
24 Mr. Dutch	
25 Mr. hairy globe	
26 Great murry	S. D. E. W.
27 Early green	S. D. E. N.
28 Black walnut	
29 Old black	
30 Great green	
31 Transparent	
32 Globe Champaigne	
33 Yellow hairy	
Mulberries.	
34 Small nr.	S.
35 Small purple	S.
Peaches.	
36 Byron nutmeg	S.
37 Mr. nutmeg	S.
Plumbs.	
38 Yellow hastive	S. D. E. E.
39 Mr. hastive	S. D. E. E.
40 Japan valare	D. E. E.
41 Grey Damaske	S. D. E.
Pears.	
42 Grey muscat	D. E.
43 Mr. muscat	S.
44 Primative	S. D. E.
45 Citron de Carmes	S. D. E.
Rasberries.	
46 Mr. Dutch	
47 Late red	
48 Red hastive	
49 Tamboy Straw-	
Mr. Wood -berry.	

1732

Printed by P. Canot.

From the Collection of Robt. Furber Gardiner at Kensington 1732.

Engraved by H. Fletcher

Garden Steps



THE CURVING STEP WALK

ELLA WHEELER WILCOX was right when she said that "Stairways and gardens, mystery and grace seem part of their environment." Much of the esthetic value of a garden stairway is due to the contrast between the stonework and the foliage and flowers. But the horizontal pattern due to alternating bands of light and shade caused by the tread being in strong light and the riser in shade also adds considerably to the landscape picture.

One of the most interesting features of garden design is a scheme whereby the garden is laid out on two or more levels. In a hillside garden a series of terraces connected by steps is really the most effective arrangement, but even in a level garden it is often possible to create a change of level by grading. A classical instance of this is the Hanging Gardens of Babylon, the legend being that a Median girl, weeping longingly for her native mountains, persuaded the king to create these unique gardens. But though we can hardly expect our garden to be one of the seven wonders of the world and rival this great example of oriental ingenuity, two possible means of relieving the monotony of a level site suggest themselves. First, the terrace near the house raised a foot or two above the rest of the garden; and second, a sunken garden which is created by excavating a portion of the site. In this connection it is worth noting that the excavated soil need not be carted away, as it is nearly always possible by depositing it on the higher level to increase the depth of the sunken garden, so that a more imposing change of grade is effected and at the same time a considerable reduction in the labor is accomplished.

The changed grades immediately call for a means of access; thus steps present themselves. The simplest garden steps are formed by single slabs of stone, more or less flat on the upper surface, let into the ground without any foundation. If stones of a fair size are used, this method is satisfactory for a wild garden, or one planted in a very informal manner. Severe frost may heave the stones somewhat, but usually they return to their original position and even if some adjustment is occasionally needed it is not a serious matter, either in cost or inconvenience.

There are two schools of thought with regard to steps in the rock garden. One says that a rock garden should be as nearly as possible a copy of Nature's handiwork, therefore steps are out of place. While this is a perfectly logical standpoint, the other feels that a rock garden is after all a garden and not a replica of a portion of Helvelyn or Mount Washington; therefore easy means of access are not only permissible, but necessary. Everyone will admit that when suitable planting is placed in and around the steps of a rock garden, it not only creates an interesting feature, but the charm of the garden is decidedly enhanced. Certainly a level rock garden is almost an impossibility, for even if the original site is level some changes of grade must be arranged in order to give the naturalistic appearance which a good rock garden must have. The same type of steps as those mentioned for the wild garden are suitable for the rock garden, though a bolder and more rugged construction is permissible, to be in keeping with the alpine precedent.

But for the more intimate places in the garden a substantial construction lends itself with greater effect. This means that the steps should be built with cement and have proper foundations. Steps are like icebergs in that the larger part of their bulk is hidden. To prevent cracking and heaving out of position, the foundation of the steps must be below the line of frost. In Philadelphia 2½′ is considered deep enough, but in New England 3′ or more is necessary. This naturally adds to the cost, but only rough concrete need be used to which the cement-man adds what he calls "plums" or large pieces of rock thrown into the moist concrete. Or the foundation of the steps can be built up dry and grouted with liquid cement. In either case, the work should be done in non-freezing weather, so that the cement may set properly.

The most common form of garden step is made of flagstone about one and a half inches thick laid on built-up risers formed of small pieces of either local stone or flagstone. The steps should always have an easy ascent, the rise of each one measuring not more than six inches, with a corresponding tread of about thirteen inches. If a five-inch riser is used the usual

HOUSE & GARDEN'S
FIFTH FLOWER PRINT

FOR its Fifth Flower Print House & Garden selects this plate by Pieter Casteels. Because of their rich colors and varied forms, fruits have always appealed to artists who specialized in the horticultural world, and so it has been since the earliest times. Pieter Casteels, a Flemish painter who came to London early in the 18th Century, drew and published "Twelve Months of Fruit", 1752, a folio of plates similar to this, displaying the fruits of each month. A print from Casteels' "Twelve Months of Flowers" was shown in our July issue.



FOR A NATURALISTIC EFFECT



A TYPE FOR A WILDFLOWER GARDEN



SUITABLE FOR A DRY WALL

tread 9 to 12 inches (inches). To prevent rain from washing underneath and thus causing displacement, the steps should be built with a forward tipping the next tread. That is to say, the nosing of one is built on the back of the step below.

Steps spreading in all directions make an interesting variation. In a large flight the lower two or three steps are sometimes treated in this way. Semi-circular ones with the curving lines contrasting with the straight ones of the house and walls always add interest to the design. An imposing flight of the semi-circular variety is shown in one illustration; this is another form of spreading step. As you can see, there is room for a row of potted plants along each side. In fact jars or pots are often used in connection with steps when they are made of sufficient width. The pleasing color of the pottery and flowers adds greatly to the effect. The more simple steps are made without side walls, but when they are built close to the house side walls are found to advantage, since here the architectural association is more clearly apparent.

One of the pictures shows an even more elaborate arrangement, where a raised terrace embodies a small pool. A lion's head fountain forms the keystone of the surmounting arch. Garden seats occupy the niches at [illegible] of the terrace. converted into a veritable flower garden by planting Thyme, Pinks, Arenaria and other suitable plants in the joints of the stone. Were this a thoroughfare it might be considered overplanted, but as it forms a separate garden sanctuary, one has time to thread one's way among the plants in the paving. The steps run the full length of the terrace and are shaped to a pleasing outline.

Grass steps are sometimes used where the ascent is gradual. A small riser of wood or stone is needed to prevent the front of the step wearing down. Where it is desirable to limit the amount of stonework or to reduce the cost the idea may be a good solution, but it must be remembered that a considerable amount of clipping by hand is necessary to keep them neat, and the soil used should be of especially good quality.

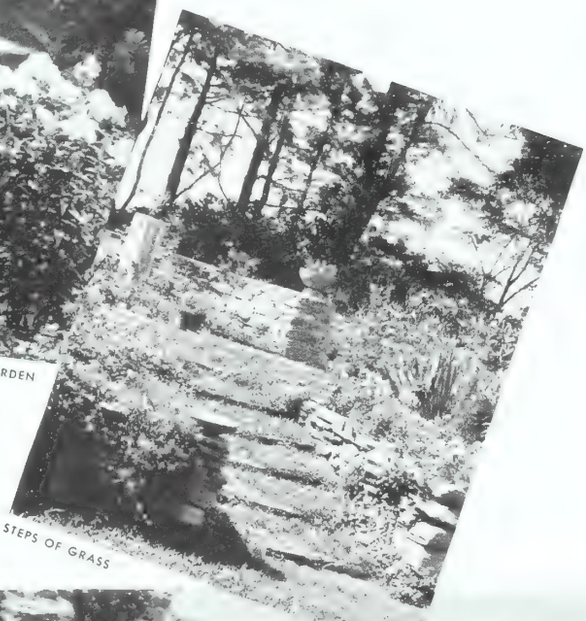
Steps such as these are shown in the photograph at the middle of the opposite page. They are particularly to be considered for use in the garden where green, rather than the colors of flowers, is the dominating motif.

Where the design of the house is of a more imposing character the steps should be designed in keeping with the style of architecture and with more elaborate details. Cut stonework and balustrading may be introduced and the width of the steps increased to give greater dignity. This is especially true when the steps are in close proximity to such a house or are situated on an important axis of the garden. But whether the steps are simple or elaborate, there is no doubt that they add greatly to the charm of the garden, dividing it into two or more compartments and suggesting that there is more to follow. For who can (Continued on page 96)

Stairways for varied types of planting



ENTRANCE TO A SUNKEN GARDEN



STEPS OF GRASS

[illegible] That [illegible] consideration [illegible] plemented [illegible] Properly handled, [illegible] is important from the standpoint [illegible] that of their utility.

On these pages are [illegible] group of garden stairways [illegible] demonstrate this dual purpose. They range from the strictly formal to the purely naturalistic and they provide for varying degrees of height. If you will study these one by one in the light of your own garden requirements they may well provide stimulating suggestions for design, materials, planting and similar matters which will solve your particular problem.



MELLOR & MEIGS, ARCHITECTS

IN THE GARDEN OF MRS. JOHN F. MEIGS



EASTON

Mrs. E. Marshall Field's Long Island house is approached by a driveway outlining a long oval of level lawn and an avenue of superb Elms. Reflecting Georgian tradition in America, the house is distinguished by restrained details in white against red brick walls and arcades leading to dependent buildings. David Adler, architect. Umberto Innocenti, Richard K. Webel, landscape architects.

At "Easton" the living room (below) is detailed in the 18th Century manner. Deep wood tones gleam in a scheme of whites, beige and brown. Under old mirrors in intricately carved pine frames stands a pair of rare serpentine-front commodes. Curtains of pale raw silk are trimmed with brown tasseled fringe. Decoration by Mrs. Frances Elkins.



NYHOLM



Crystal, white, silver, gray and Chinese yellow make up the scheme of the dining room, shown above. The walls are embellished with palm tree motifs in plaster relief, recalling the lovely designs of the brothers Adam. The interesting window treatment starts with the graceful gadroon cornices in molded plaster. Curtains of yellow bourrette are trimmed with tassels and fringe made from old documents. White leather covers the principal chairs, while others are upholstered in cool gray.

The walls of the library (shown at right) are of old pine, finely proportioned panels with carved ornamentation. The stripped wood acts as perfect foil for the rich colors in the 18th Century portrait hung as an overmantel, and subtle, faded tones in the antique Chinese carpet patterned in coral, yellow, white and blue. Textured curtains and upholstery in beige are in delightful contrast to old needlepoint seats of occasional period chairs and stools.

Mrs. E. Marshall Field's country house

MARYLAND HOUSE



AMID GOLF AND EQUITA



AT MONKTON, MARYLAND, is the home of Miss Edna Parlett, an old original farmhouse now done over into an attractive residence, famous today among the riding set of the locality for its hunt breakfasts.

On this page are shown the dining room, hall and living room. At a glance it is obvious that each has its own individuality. In the dining room a white ceiling is above walls papered in a white, fuchsia and gold trellis. The furniture is Sheraton mahogany, with chairs upholstered in red leather. The antique hooked rug is in subdued tones, and the curtains are white linen edged in red.

The hall, which extends from the library to the living room, has a black and white inlaid marble floor and white walls and ceiling. The curtains are white linen with strong deep green leaves in the design. The seats of the side chairs are needlepoint. Antique green glass appliqués—echoing the green of the curtains—are on the walls.

Regency moulding gives distinction to the mahogany doors of the living room. Against white walls are curtains of green and white striped sills, chintz of yellow and orange on black, and antique rugs in yellow, green and off-white. Decorations are by McMillen.



ONE SIDE OF THE LIVING ROOM

GOTTSCHO

ENTRANCE SIDE



UPSTAIRS GALLERY



SLEEPING PORCH

JAMES W. O'CONNOR, architect, was responsible for the restoration and additions to the house and for the furniture of the sleeping porch. The latter is a step into modernity—a refreshing note in a house so much of its ancient time and place. On dark blue walls he stenciled a Greek key frieze. The bed is painted white and the bedspread is white with dark blue fringe and tufting. The rug also is white. The house has an H-plan—the living room wing with the mistress' suite above forming one end, the service forming the other, and the galleried connecting part between, with the hall and dressing room downstairs and sleeping porch and a bedchamber above. The old farmhouse architecture has been carefully preserved. Plans on page 81

LIGHTS



• For the two contrasting styles in decoration, Modern and 18th Century, Lightolier has found a wealth in shades for lamps. The 18th Century influence is very obvious in examples. Crystal pendants and there's plenty of leather and fluted woods. Terra cotta is new. Shades are simpler

• Top row, left to right: Brown and white Staffordshire pottery candlestick lamp; shade pattered in a delicate Chinese design: Marx. Two oval walnut tiers form an effective modern lamp with linen shade bound in leather. Next, pigskin, clair-de-lune shade bound in pigskin. A Kindel

• Second row. Pigskin, cold tooled. Below, clair-de-lune shade bound in brown. Mc Mann. Diamond-shaped plates of glass make a most fragile decoration to fit flat against the pale gold paper shade. Elsie de Wolfe. Also diamond-shaped is the Charles of London design in porcelain, gold, silk shade. Hattaway. A copy of Old Wedgwood glass mounted on shagreen plate makes the sparkling lamp next. Shade is taffeta with crystal drops: Bello

• Bottom row. Fine copy of antique carving of the Hindu Indian goddess Siva, in composition resembling gray-green [illegible] shade. Two-way Heal. Lamp at left, Wedgwood jasper ware, egg-shell silk shade. Overdecorated [illegible] Lacquer frame, rough silk shade: Sloane. Bleached maple, shade of che-

[illegible]

[illegible] fair charming Lowestoft floral

[illegible]

shade. Sloane. Classic drapery

[illegible]

shade. McCutcheon. The lamp with shelves for bibelots is gum-

[illegible]



BRUEHL-BOURGES PHOTO • CONDE NAST ENGRAVINGS

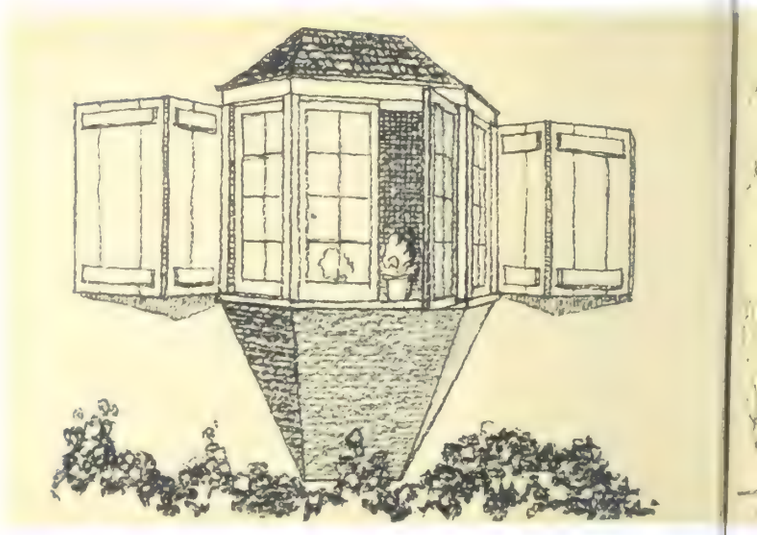


interior as a bay. Being primarily a useful unit, it should not be built unless it justifies its existence on the interior. Even in its simplest form a bay may easily [illegible] consequently it should be wisely designed and thought- [illegible] house should be considered in reference to its interior usage. An unusual but useful little second story bay is shown left from Great Chesterford, England; it is intimately related to the house by having the little attic window immediately above it. Another variation is to use the bay as a shelter over a door, as at the right. Still farther to the right is a ground story rectangular bay with a large fixed sash toward the front, casements at the ends, and surmounted by a flower box. In the modern version at the extreme right the geometry of the bay is mitigated by vines and lattice, the members of the latter aligning with window muntins.

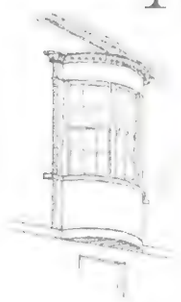
B A Y S F O R



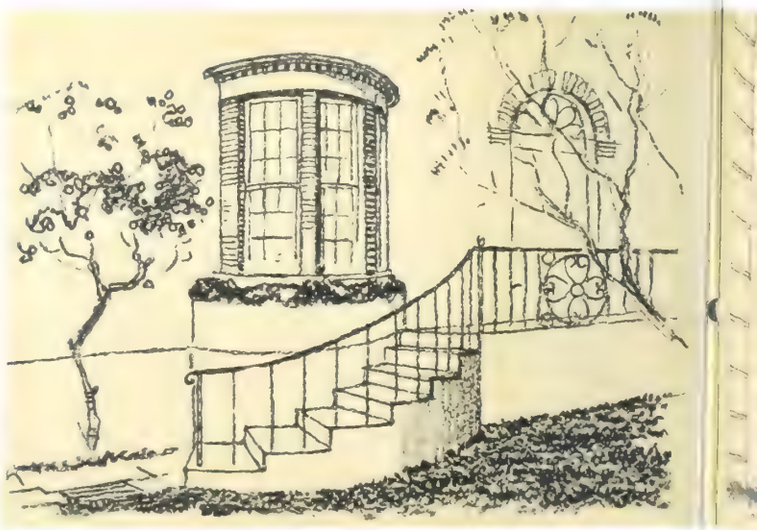
DRESSING close to Warwick Castle is a fine half-timbered house dating from the time when windows were taxed. The present owners remodeled it and to secure a cheerful drawing room replaced the small- ish windows by a large bay (left). By utilizing small panes of glass and making the top tie in with a large oak lintel, the result is eminently satisfactory. The English have devised a means of affixing bay shutters that are decorative as well as utilitarian, such as the one at the right, adapted from a house at Saffron Walden. Another favorite employment in England is to have shelves align with horizontal muntins, and thereon to display glassware or plants. At the extreme right is a suggestion which is applicable to houses other than those in the modern manner—a first floor bay continues down on the same surface as the second floor. This is one means of attaining bedroom floor area, while a living room or dining room end is often improved in space, lighting and general effect by a large bay.

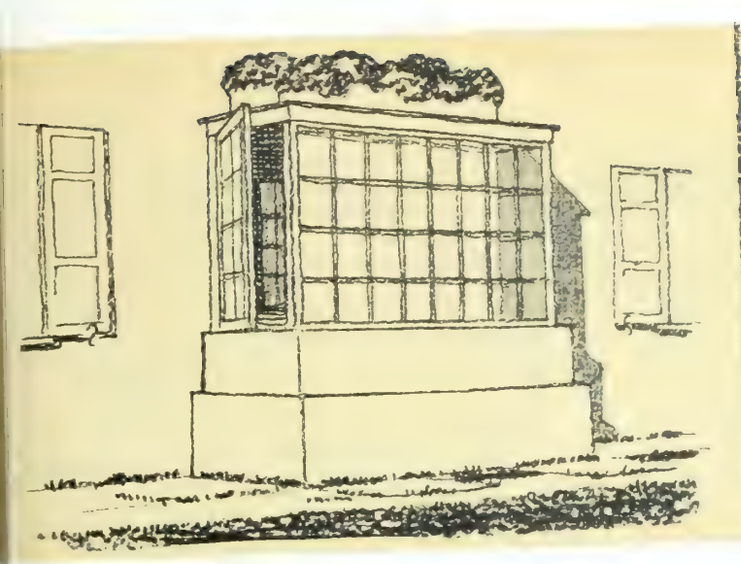


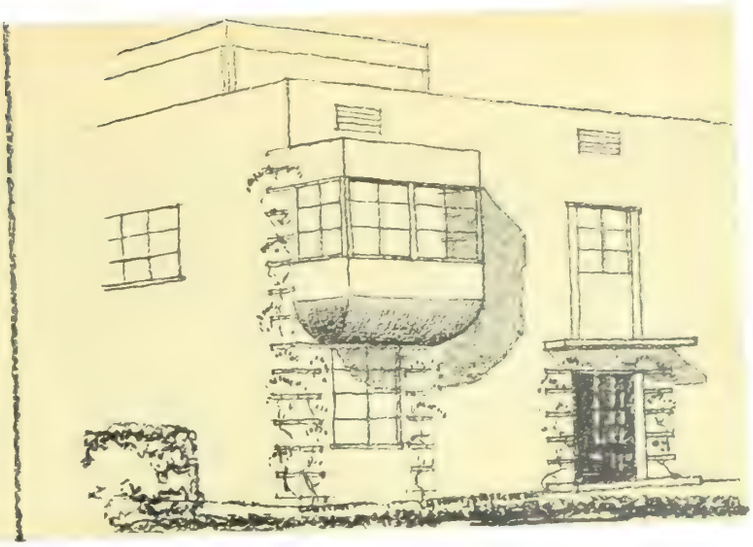
A N D G O O D



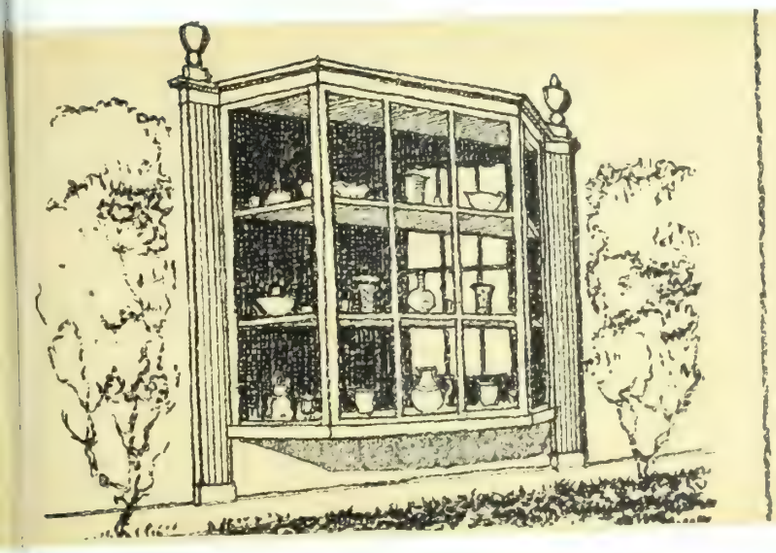
AT THE left is a second-floor bay from Winchester that makes an arresting façade from an otherwise monotonous one. The sash are curved—something of an expense compared to flat ones. For the house which palls with its severity, it is better to spend money on a curved bay than to try to relieve it with superficial ornamentation. Observe curved bays, for example. To the right is sketched an informal use of one having stairs clustered around it to rise from one garden level to the next. However, it is commendable by itself, as any visitor to Squire's Mount, Hampstead, London, can observe. The original has brick mullions (the uprights between windows), while the curved top is laid up of flat tiles. At Wells, not far from the Cathedral, there is an unusual arrangement (shown beyond the margin to the right), with circular bays flanking an entrance, while surmounting them are straight-sided bays. At the extreme right is a house gone modern, and softened by a curved bay at the corner—a beneficial influence on most rigidly geometric houses.

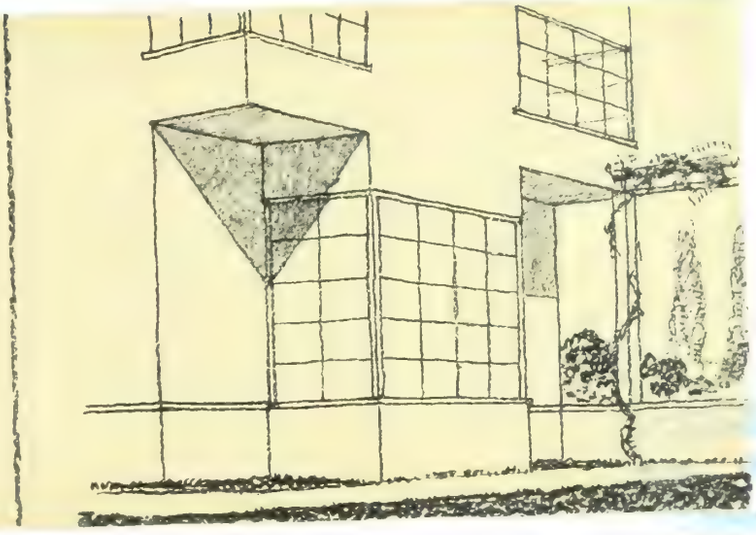






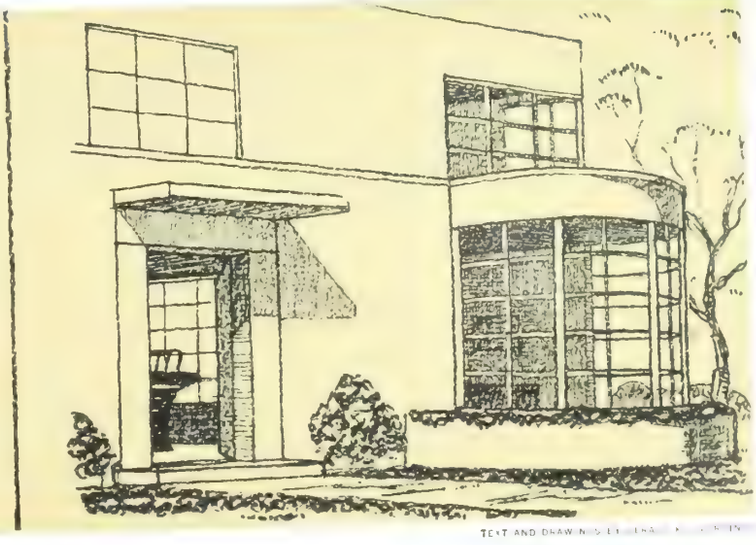
LIGHT, AIR





DESIGN





TEXT AND DRAWINGS ET



THE use of Tulips in the Springtime border of almost any size was perfectly demonstrated in Mrs. Payne Whitney's garden at the 1936 International Flower Show, which won the Horticultural Society of New York's Trophy. Varieties at the left of the path are: bright red, City of Haarlem; pinkish lavender, Incomparable; yellow, Moonlight; white, Glacier. Right side: pinkish (foreground), Phantasy; dark lavender, The Bishop; white, Glacier; bright pink, King George V; brownish purple, Faust. Phlox, Polyanthus and species Tulips are accents. Henning Michelsen, gardener

Tulip color schemes



by C. H. Gillies

TO PLAN a garden of Tulips is a fascinating pastime and one in which the imagination can be given full sway, for the Tulip presents itself in an almost unlimited range of colors and can be planted to advantage in a variety of places in the garden, so that Tulip time usually represents the high spot in early season gardens. Here is a flower equally at home in the formal garden in solid beds of color, scattered through the herbaceous borders, or planted in clumps in the front of shrubbery borders. I know of few more lovely effects than a border of Lilacs with Tulips of contrasting and harmonizing shades planted in clumps along the front of the border. During Tulip time we are blessed with a wealth of material that may be used for a ground cover of contrasting colors and I will try to place before the reader some planting schemes that appeal at that season of the year even though planning a color scheme for someone else is a dubious task, comparable to selecting a dress for a lady.

In planning the formal garden, I suggest keeping the bright colors in the background, leaving the paler colors and smoky shades in the foreground. Also plan to plant your bulbs far enough apart to permit the use of a ground cover plant. I also advise planting Tulips of contrasting height but of harmonizing colors together. This will prove a great help in eliminating the flat appearance of so many formal gardens. A study of varieties will show a great difference in height of flower, and this should be used to advantage. I submit a few examples:

A bed of Darwin, the Bishop, with Cottage Tulips, Moonlight, and a ground cover of Myosotis; Louis XIV with Walter T. Ware and a ground cover of pale blue Pansy; Dido with Hammer Hales and Viola Jersey Gem; Princess Elizabeth with John Ruskin and *Alyssum saxatile;* Faust with *Gesneriana lutea* and dark blue Pansy; Garibaldi with Chameleon and *Phlox divaricata.* In each of these examples the second variety is short in growth and makes a step down to the color of the ground cover. It is not wise to attempt this with the strong, bright colored varieties, but by all means give them the advantage of a harmonizing ground planting. Such varieties as Eclipse with a planting of double white Arabis, King George V planted with *Cheiranthus allioni,* Avis Kennicott with Myosotis, Carrara with Pansy Lord Beaconsfield are varieties worthy of a bed in any garden.

It is in the shrubbery border where space is perhaps limited that Tulips of the more expensive varieties may be experimented with in small quantities, planted in clumps. Such a combination as Tulip Mrs. John T. Scheepers or Mongolia planted in front of Lilac Paul Thirion with *Nepeta mussini* for a ground cover. Magnolia or Inca Hume between plants of *Malus Parkmani* with yellow Polyanthus Primroses as a ground cover; Mrs. F. E. Dixon against a background of Lilac Mme. Antoine Buckner and a few plants of *Anchusa myosotidiflora* as ground planting; La France or The Peach planted in front of *Spiraea trichocarpa,* using Myosotis as ground cover. These are all top-notch new varieties of gorgeous coloring. Expensive? Yes, but to quote Mr. Beverly Nichols, "So would you be if you looked like that."

With the return to popularity of white flowers and the featuring of white gardens and borders it is a relief to find so many good white Tulips available. A garden composed of such varieties as La Tosca, Carrara, Vesta, Miss Blanche, with a ground planting of white Pansy, *Arabis alpina* and its double form, *Scilla campanulata alba,* and the white *Bellis perennis* should please the most fastidious white gardeners.

Following the suggestion of the newer varieties, in smaller quantities, for the shrubbery border, we have available such grand varieties as Mrs. Grullemans, Glacier, White Giant and Mount Everest. These with a background of Lilacs Mme. Casimir Perrier, Mme. Lemoine and an occasional plant of *Spiraea Vanhouttei* or *S. trichocarpa* and a ground planting of the white flowers already mentioned should furnish a first class white border of fair size.

In the herbaceous (*Continued on page* 95)

Harvest Table

[illegible] known as the "Antique" pattern made by R. Wal- [illegible] It [illegible] frankly reflecting the naiveté of Early Amer- [illegible] and the [illegible] that period, give it the absolute right to grace [illegible] particular harvest. It can be purchased from Ovington.

"Caribbean" is the name of the new Duncan glass used here (shown at bottom of page). The design is produced in a full line of stemware, beverage glasses and plates of various sizes. The crisp and rhythmic wave motif boldly embellishes each glistening piece. The complete series can be obtained from Wm. H. Plummer & Co.

China from Sweden, named "Exotica", is delightfully decorated with scenes of a luxuriant jungle. The finely executed pattern is developed in a highly decorative manner; values of black on a cream-colored ground. M. A. Buchwalter carries it and also has the large red pottery shells. Macy's cross-barred napkins in beige, brown and orange, suggest an old-time hand-woven linen. Wooden fruit in the centerpiece is from Pitt Petri.



SIMPLE STERLING SILVER



UNUSUAL CHINA AND LINEN



NEW PRESSED GLASSWARE



HARVEST-HOME suggests the scheme for the setting of the Autumnal dinner table. Natural pine is the perfect field for the colorful and abundant yield of real vegetables combined with various fruits fashioned of stained and polished woods. These are massed on large shell-shaped plates of red pottery to form the centerpiece. Sterling silver of traditional simplicity, homespun-like linen, pressed glass and china decorated with quaintly lush scenes complete the seasonable effect.



COOK WITH RED BURGUNDY, PORT, CLARET FOR SMOOTH, DELICATE FLAVOR

[illegible] to an unusual dish or rich and very [illegible] in the meal [illegible] may be achieved by [illegible] red wine in its preparation. But as a matter of fact I think we don't realize this. We put sherry and Madeira and white wine in lots of dishes but seldom do we use claret or Burgundy or red port. I certainly wouldn't recommend using it extensively [illegible] for every course in the meal but, if used with discretion here and there in the week's menus, a much greater variety in taste and flavor may be arrived at. There is nothing very complicated about cooking with these wines, but one thing never to forget is that any food in which wine is to be used should be prepared or cooked in either enamel, porcelain, earthenware, or iron or possibly spotlessly clean unlined copper, but never aluminum or tin; a discoloration of the food would take place and in some rare instances poisonous effects might be created. The following dishes are quite simple to prepare, but please use a good quality wine if you expect superlative results. You will find that there is often enough wine left in the last bottle served at table, so that the addition of wine to the dish to be prepared need not be an added expense.

CONSOMMÉ BORDEAUX FOR SIX. This is a delectable soup, providing the broth used is good and strong. Add 1 one-inch stick of cinnamon to 4½ cups of strong clear beef broth [illegible] consommé and simmer gently five minutes. Add 1[illegible] cups of claret and 1 cup of boiling water. Simmer five minutes longer. Remove cinnamon and pour gradually onto the yolks of 2 eggs which were beaten with a fork, stirring all the while. Taste and season with salt, freshly ground pepper and a dash of Cayenne. Beat the whites of 2 eggs until stiff and fold them carefully into the broth. Serve immediately in hot bouillon cups with crisp hot Melba toast.

[illegible] RED WINE FOR SIX. Peasants in France [illegible] pouring a little red wine from their glasses into their bowls of onion soup. Whether this is to cool it or to improve its flavor, I can't say, but it's good. [illegible] very fine. Place them in a pan with ½ cup of butter and cook them very slowly, stirring frequently until they are a golden brown. This takes a long time, so don't hurry it. When ready pour over them 6 cups of good strong clear beef broth or consommé and cover and simmer gently twenty minutes. In the meantime grate some Swiss or Parmesan cheese. Also slice 3 rolls and toast them carefully on both sides. Taste the soup and season with a tiny pinch of sugar, salt and pepper. Pour it into six earthenware individual casseroles, dividing the onions equally. Butter the rounds of toast and place several in each dish and sprinkle copiously with cheese. Place in very hot oven to brown. Serve at once, and pass a decanter of red wine, each person pouring a little in his soup.

FILETS OF SOLE OR FLOUNDER IN RED WINE FOR SIX. Sprinkle the bottom of an enamel baking dish, just large enough to hold 8 filets of either sole or flounder, with 6 white onions chopped fine and previously cooked in butter without browning. Lay the filets on this bed, salt and pepper lightly, pour over them 1¼ cups of good red wine and dot with 3 tablespoons of butter. Place the pan on the fire and bring the fish to a boil. Then place the pan in a moderately hot oven to bake, basting very frequently. When the juice has reduced to about ½ cup and the fish is no longer transparent, it is ready to serve. Sprinkle very lightly with very finely chopped parsley and serve at once.

TROUT IN RED WINE FOR SIX. This is practically unforgettable, it's so good. Make a court bouillon in an enamel pan by simmering together for half an hour 2 cups of red wine, 2 cups of water, 1 small bouquet of parsley, 1 tiny pinch of thyme, 1 small piece of bayleaf, 1 scant teaspoon of coarse salt, a few black peppercorns, and 4 little white onions chopped fine with 1 shallot. Strain through cheesecloth into a shallow enamel baking pan large enough just to hold 6 trout side by side. Poach them in the court bouillon for ten minutes, then pour off most of the wine, putting the fish on back of stove to keep warm. Reduce the wine two-thirds by simmering fast. In the meantime cream 4 tablespoons of butter with 1½ tablespoons of flour. Add it bit by bit to the wine, stirring well until all incorporated. Pour the sauce over the trout and place for a second under a very hot blaze to brown lightly. Garnish with parsley and serve at once.

POACHED EGGS À LA BOURGUIGNONNE FOR SIX. First prepare 6 round fried croutons about three inches in diameter, and keep them warm. Now make the sauce. Chop fine 2 shallots and a little parsley. Put them in an enamel saucepan with a tiny pinch of thyme, a small piece of bay leaf, a pinch of salt, a dash of pepper, and cover with 2 cups of red Burgundy. A few mushroom stems and peelings will improve the sauce but are not absolutely necessary. Reduce one-half by boiling rapidly, then pass through hair sieve into another enamel pan. In the meantime cream 1 tablespoon of butter with 1 tablespoon of flour until smooth. Bring the wine to a boil and add little by little the flour

Recipes Illustrated



and butter, stirring well. Remove from fire, add another 1½ tablespoons of butter bit by bit, and stir until all incorporated. Keep warm while you poach 6 eggs in the usual manner. Put the hot croutons on a hot platter and place a poached egg on each one and ladle the sauce carefully over the eggs. Garnish with fried parsley and serve at once.

COQ AU VIN FOR SIX. I suppose to be really authentic about this dish we should order a rooster, but I'm sure any 5½- to 6-pound roasting chicken cut up as for fricassee will do. First clean and singe the pieces of chicken nicely, then prepare the following ingredients. Peel and leave whole 12 little white onions. Chop fine 1 clove of garlic with 1 shallot. Prepare 1 cup of cold boiled ham cut in one-half-inch squares. Peel and slice fine 2 carrots. Make 1 bouquet of parsley or, better still, chervil with 1 good pinch of thyme and 1 tiny piece of bayleaf. Melt 2 tablespoons of beef extract in ½ cup of boiling water. Peel, wash and slice ¼ pound of mushrooms. Now put the onions in a heavy frying pan with ¼ pound of butter and add the ham. Cook these slowly, stirring frequently, until the onions are a golden brown, but don't let the butter burn during the process or the dish will be ruined. Now add the bouquet, shallots, garlic, carrots and mushrooms. In a minute or two add the dissolved beef extract, stirring well to loosen all the brown on the bottom of the pan. Salt and pepper, cover and barely simmer. Brown the pieces of chicken in plenty of butter in an iron cocotte, being equally careful not to burn them. When brown add ¼ cup of cold water and stir to loosen all the brown in bottom of that pot, then add the onions, ham and so forth, with every bit of juice. Cover tightly and cook slowly until the chicken is very tender, stirring at intervals so that it doesn't stick at all. Now make a light brown roux by cooking 1 tablespoon of flour with 1 tablespoon of butter slowly on low fire, stirring constantly until a golden brown. Now pour off most of the juice from the chicken and add it gradually to the roux, stirring with wooden spoon until perfectly smooth. Now put 1 small glass of cognac in an enamel saucepan with 1 good generous cup of Burgundy and add to it gradually the thickened gravy. Pour the whole back over the chicken, taste, rectify the seasoning, cover tightly and simmer very slowly for at least twenty minutes longer. Before serving, skim off every bit of fat which will rise to the top when removed from the fire for a few minutes. Put the pieces into a hot earthenware casserole and pour over all the sauce and vegetables and ham, but being sure not to include the bouquet. Serve at once with crisp French bread and a bottle of Burgundy.

ROAST DUCK WITH SAUCE POIVRE NOIR FOR SIX. Roast 2 Long Island ducks in the usual manner. In the meantime prepare the sauce in the following manner. Chop fine enough shallots to make 2 tea- *(Continued on page 70)*

How Claret enlivens Consommé Bordeaux

Peasant-style Onion Soup

Red Kidney Beans made sublime with Red Wine

Peaches poached in Red Burgundy

When Prunes are simmered in good Red Port

Duck cooked in Red Wine and Cognac

Poaching Eggs with Burgundy

How to grill a Steak with Red Bordeaux

Instead of White Wine try Red for Filets of Sole

Médoc in a Chicken liver salad

Tart Apple sauce, stewed Pears and Claret





The garden of Mrs. Gilbert LeBaron Duffy of Seattle (above) provides a place apart for the small crevice plants so beloved of the rock garden hobbyist. It is on cliffs such as these that certain of our loveliest alpines naturally grow. The trick is to provide such conditions

To the rock gardener who thinks of her flowers as backgrounds rather than an absorbing hobby, *Dianthus Roysi* (left) is valuable for its silvery foliage and long period of bloom. It is a hybrid between *D. alpinus* and *D. neglectus*, and is not at all difficult to grow



ROCK GARDEN NOTES

ROCK GARDENS have been with us long enough to reveal both glaring faults and exceptional possibilities of beauty. Their drawbacks largely spring from a failure to face the problem squarely: their beauty follows restraint as well as understanding.

Perhaps it would be wiser to admit at once that all rock gardens have not brought joy to their owners. One frequent error has been an emphasis upon the rock instead of the garden. "Tombstones to the Flowers that Might Have Been" is unfortunately an epitaph that not a few have deserved; while others could be aptly described as good geological collections, outshining in their sparkling quartz the shy blooms themselves. These things are too obvious to dwell upon, and most dissatisfactions have arisen from more subtle inharmonies.

All too often rock gardens have been lumped under one classification. Their very appeal rests largely in the elasticity with which they may be made to fit differing purposes and conditions of different garden makers. They may be all things to all men, but—they cannot be all of them at the same time! A good many of them have been blindly asked to do just this. Like the five-foot shelf of the classics, a five-foot rock garden may be filled with the romance of far places, brave struggles, great daring, exquisite beauty of form and color. It is a blessing of delight to those who garden (*Continued on page 92*)



MANY of the Heaths bloom through the summer. Several varieties, used with prostrate Junipers and dwarf Azaleas and Rhododendrons, bring that much needed year-round charm. In Mrs. Ford's garden in Seattle

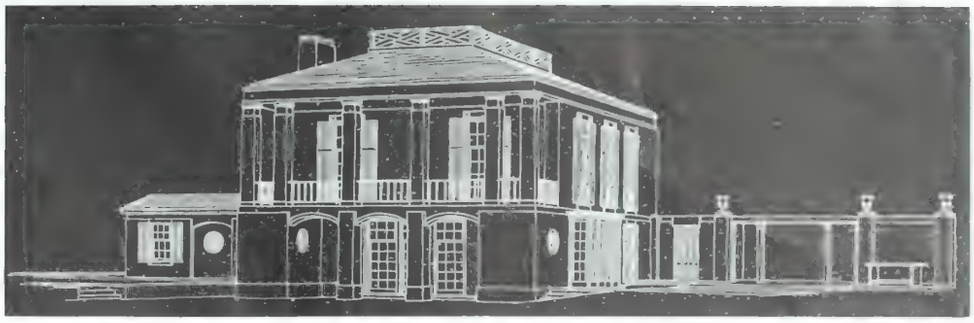
BELOW: A moraine sweeping through a larger garden offers a place for choice alpines. As here in Mr. E. L. Reber's Seattle garden, such a moraine may be a replica of scenes to be found in the region round about



Ina Claire lives here



Decorated by Elsie de Wolfe, this living room of Ina Claire in the Hotel Pierre, New York, is as sparkling as the star herself. Mirrors abound. At one end of the room a tall six-paneled mirrored screen reflects the fire-place at the opposite end. Two slipper chairs in leopard plush flank a mirrored coffee table, and six mirrored flower pots adorn the window sill. Before the window stands an antique Louis XV desk of fruit-wood, its white leather top tooled in gilt. Another effective group consists of an overstuffed chair in feather chintz and a white lacquer tray table with bamboo stand. Hangings are white swag chenille



RIVER FRONT FAÇADE

MISSISSIPPI PLANTATION HOUSE

IN 1770 the region along the Gulf Coast east of the Mississippi River was so remote that it took sides with neither party in the War for Independence. English, Irish, Scotch, New Englanders, Virginians, North Carolinians who desired to remain loyal or neutral poured in to seek asylum. Fort Rosalie, veteran of the Indian Wars, with the French, the British or the Spanish colors flying, had already changed its allegiance and its name half a dozen times. Disputed boundaries shifted back and forth, treaties were drawn up and destroyed, lands were granted and withdrawn and gentlemen buccaneers looted and swaggered up and down the river, misinforming and terrorizing the settlers so far out of reach of news. In 1785 the Georgia Legislature passed an act to annex the Natchez territory, and England's West Florida was established for a while as Georgia's County of Bourbon, to extend to the Mississippi. Thirteen years later it became the Mississippi Territory, including what is today Alabama and Mississippi.

As early as 1713 England had begun the importation of slaves from Africa to work the growing plantations of Indigo and Tobacco. Rice had been brought in, and cuttings of Fig and Orange trees. But it is in 1750 that the economic history of the Territory really begins: Cotton is planted. Plantations rapidly multiply, and the prosperous planter, his credits established in London, Jamaica, Pensacola, builds himself a home.

Perhaps it was in this plantation house of the early Nineteenth Century that the effects of climate and social conditions on an American provincial architecture were more obviously reflected than in any other region. Its wide encircling colonnades were enormous sun-shades for the planter's leisurely, indolent family. Shutters tempered the relentless, sweltering afternoon to a pleasant, drowsy time for siestas. The size and disposition of the house were proportionate to the extent of its owner's lands and slaves. So far as the classic forms are concerned, they were drawn upon naturally and naïvely to fulfill these climatic and social requirements. They were in the current fashion, and they contributed to a house an impressive dignity that could appropriately represent the security and position of a family. The classic spirit was employed with an almost incredible negligence and disregard for the canons of classicism. Rules for strict proportion and formulas for balance were good-naturedly overlooked. What were these everlasting squabbles between the Palladians and Vetruvians to a Mississippi planter? It was all too hot and tiresome.

A portico in Mississippi was not a hair-trigger problem at all: it was a pleasant place in the shade for rocking chairs. And in the broad, drawling genuineness of their unconcern, these Mississippians produced an architecture beyond the wildest flights of those earnest, pseudo-academic little carpenters in the North, with their dog-eared little grammars. They produced, with "a whole back-yahd full o' niggehs", a kind of hearty architectural overgrowth inside the house and out, which is as essential an ingredient of flavor as the surrounding stretches of cotton or the everlasting, sleepy river. And, in the exuberance of this romantic, untidy classicism of theirs, they achieved a kind of informal elegance unlike any other architecture: the Classic Revival in negligée.

For the modern adaptation of the plantation house, a site has been selected on bluffs overlooking a river. Its size is cut down to meet the modern budget, with a regrettable loss of sprawl and ampleness. The encircling colonnades must be reduced to a single porticoed façade overlooking the water, and turning what would have been the rear elevation to the road.

This elevation has been stripped of its prototype's jumble of protruding wings and overlapping, superimposed verandahs and flights of stairs. All this picturesqueness yields, however, to an equally informal and useful cobblestoned and gravel-paved court, through which the whole plan is given access; the main entrance, the garden, the kitchen and the garage all open from it. This forecourt has a restful balance of doors and windows. To one side a jalousied door in the wall leads to the side garden and to the other, balancing it, a door leads to the service entrance. The garage encloses one side of the court and is reached from the kitchen wing.

Outside the forecourt enclosure, between house and highroad, lies a meadow of Blue-grass fenced with white planks and dotted with moss-covered Live-oaks, through which the drive runs to the entrance gates. The pillars for these gates are the same tawny brick as the house.

To the left of the house lies a small, secluded garden in which to escape the river view. (Any one living on water understands an occasional need for this.) This is a simple, patterned garden of two flower beds and a Water-lily pool made of old brick laid on four easy steps

HOUSE & GARDEN'S SECOND STUDY IN REGIONAL ARCHITECTURE. BY VICTOR PROETZ





Designed to stand on a high bank of the Mississippi or some other Southern river, this house displays an architecture that is a modernized version of Old Mississippi and Alabama plantation house forms. The rear or river side has a second-story living room with an adjacent gallery commanding the view. On the front, an entrance court is walled in on one side by the garage. The house can be built of tawny salmon brick and roofed with bleached brown shingles, with harmonizing detail



to the water level. It can be reached through the door in the side dining room bay window and by a jalousied door in the forecourt wall. Facing it, with its back to the entrance court, is a walled terrace with a roof of trellage embodying all that remains of the latticed maze of verandahs so often found on these Mississippi plantation houses. It is floored with old red brick.

To the left of the house, a kitchen garden fills the angle formed by the servants' quarters and garage. I suggest that it be laid out in square beds and fairly formalized. After all, if you care to make it so, nothing can be more decorative than a vegetable garden. These beds could be edged with Parsley and other "yarbs."

The river façade employs for its high basement story the foundation design under the portico at "D'Evereux" in Natchez (1), stretched out to the height of the basement story of the President's House at the University of Alabama (2). Segmental arches are thrown between the piers to form the dining room loggia. The square columns for the portico and its white stucco wall come from the Battle House (3), at Tuscaloosa, where the stucco is colored to imitate pink and yellow marble.

The use of an unobtrusive cast-iron railing, light in weight and dark in color, so as not to cut down the apparent height of the columns with any interrupting horizontals, is suggested by such a treatment at the President's House. Segments of this same railing appear at the second-story windows.

The living rooms are moved to the second floor, better to enjoy the river views from an elevation clearing the bluff's edge. This is a deliberate departure from any plantation plan, and includes the device of sinking the ground floor below the river-terrace level, further to broaden the view up and down the river between the tree trunks. The garden schemes have been especially laid down in paving-stone and walls, so that the planting may be allowed a little leeway on the wild side, without completely



Fig. 2. The President's House, University of Alabama at Tuscaloosa, has the high basement and iron railings used in the modern river front colonnade



Fig. 1. "D'Evereux" at Natchez, Miss. The foundation of the portico serves as model for the door treatment on the entrance façade of the modern house

overgrowing and disorganizing the design. Between the house and the edge of the bluffs, a sector has been cleared through the trees to provide a kind of stage setting for the house viewed from the river. This, paved with a gridiron of flagging on turf, becomes a curving terrace along the river-wall, wide enough for a place to dine out-of-doors. Stairs descend among the outcropping rocks to the ledges of wild rock flowers on the bluffs below.

Incidentally, this section of the country was accustomed to use cast-iron urns with a profligate hand in garden decoration. I have used them to cap pilasters of the garden walls and on the entrance pillars. Aloes and Cactus are usually planted in them.

The house is walled with tawny salmon-colored brick and roofed with bleached brown shingles. The columns and frieze-boards, and the railings of the "captains' walk"—which no captain can ever be induced to walk on—are painted white, and the stuccoed gallery and loggia walls, and the brick river-wall, are white-washed. The iron flower room bay, the shutters, and the cast-iron railings and window guards, imitate the green of the Aloes in the urns on the walls. Also note a local device in circular windows. These have been treated as a decorative feature, and serve a useful purpose beside.

On entering the front door one encounters first a foyer with white stone paving and wall-paper. Straight ahead a broad staircase between walls ascends directly to the living room in which, for so small a house, as much feeling as possible for those generous, lost proportions in the exterior has been preserved. Sleeping rooms for the owner's family, with their dressing room and baths, complete the second floor. Below the living room is the dining room with one of its walls glass, through which the garden is visible through a little flower room that gives entrance to the formal garden and latticed sitting-out place. To the right of a stone-paved corridor heat and food, servants and deliveries are taken care of; and to the left of the staircase a guest is provided with Southern hospitality and with a little consideration for his privacy from the family activities upstairs.

In the beginning of this article you noted that this house design was (*Continued on page 82*)

Two ways of planning the small house are shown on these pages. Size and design are the important points, as the low cost might be much higher in some localities. On this page: the house of Miss Marjorie Stillman, in West Hartford, Connecticut, is built of native brownstone and white shingles with a weathered grey shingled roof; blinds are robin's-egg blue; insulation is mineral wool four inches thick. The architect, Walter P. Crabtree, Jr., adds that two attic rooms were temporarily left unfinished and that the cost of this 21,362 cubic foot house, at $.28, was $5,850 in 1935







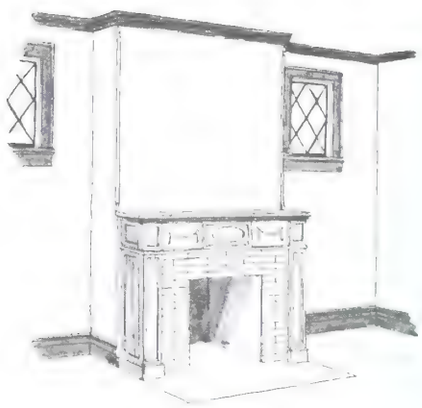
T W

The house of Frank R. Stamer, Esq., at Shoreham, N. Y., was built in 1934 for approximately $5,400. Economy was effected by reducing the requirements to a reasonable minimum. A large living room and a dining room, overlooking Long Island Sound, were considered essential, whereas extra bedrooms and a second bathroom were not. The exterior is white brick and shingle, with dark green slate roof, and green blinds. This house is insulated with four inches of mineral wool, and the oil-burning air-conditioning plant is complete except for refrigeration. Architect C. A. Patterson puts the cost at about 30 cents a cubic foot for 18,000 cubic feet



NEW SMALL HOMES

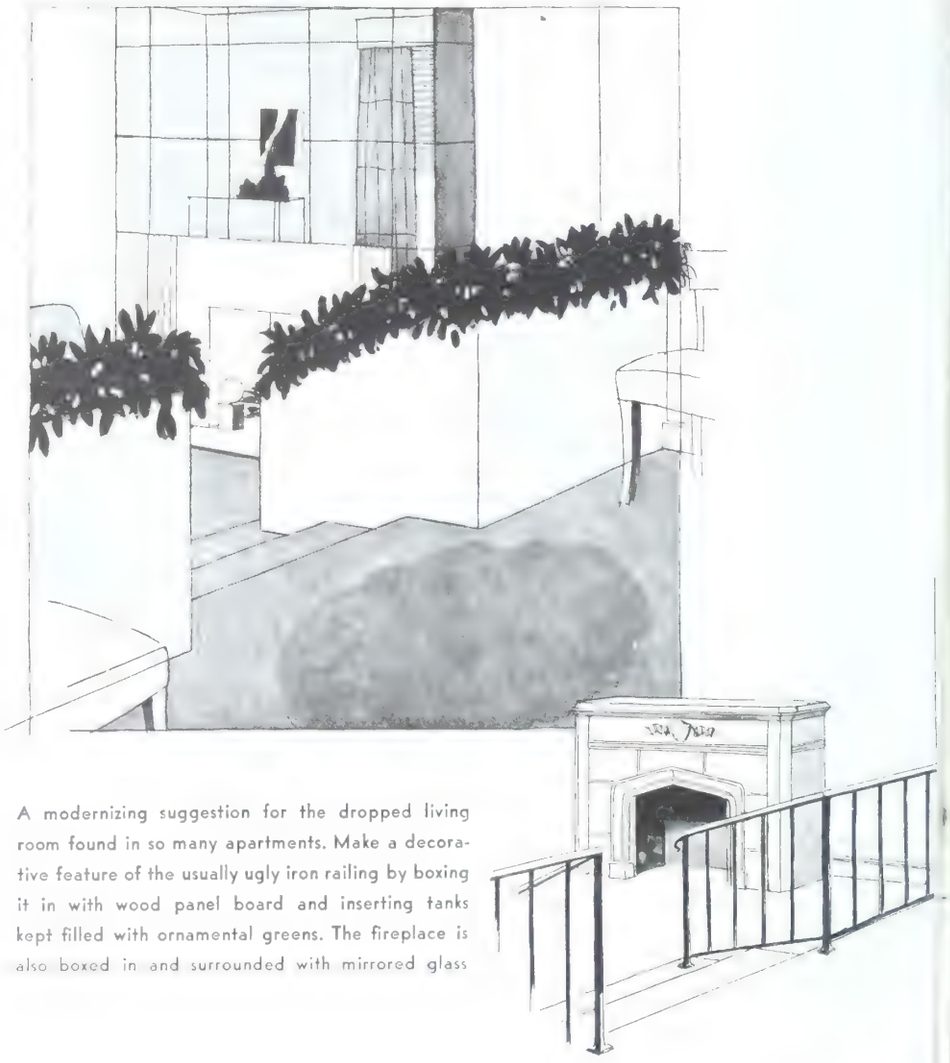




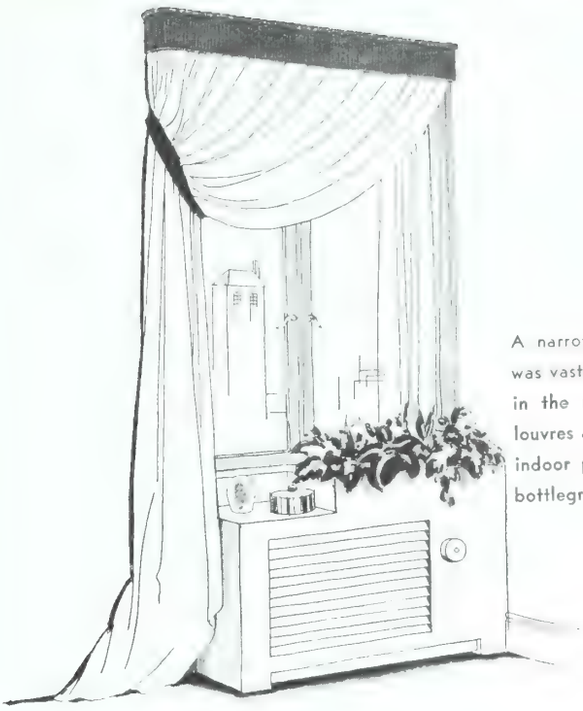
The best and cheapest thing to do with useless small windows high up in the wall is to cover them up. At the left you will see how the badly-designed fireplace side of a room was transformed by a simple modern mantel flanked by quarter-round fluted pedestals. These were topped by concealed boxes massed with decorative plants

Indoor greens

"Modernizing With Indoor Gardens", might be the title of these two pages, for in each instance a bad feature of the room has been overcome by simple remodeling, incorporating the use of decorative leaves. Every house or apartment has its nooks and corners, radiator tops and window ledges which can be devoted to an indoor green garden. And with the many succulent plants that thrive indoors on a minimum of light, varied by arrangements of the feathery Japanese Huckleberry and the equally graceful Laurel, it's easy to keep your house fresh and inviting during the Winter. Here are five effective suggestions by Harry C. Richardson

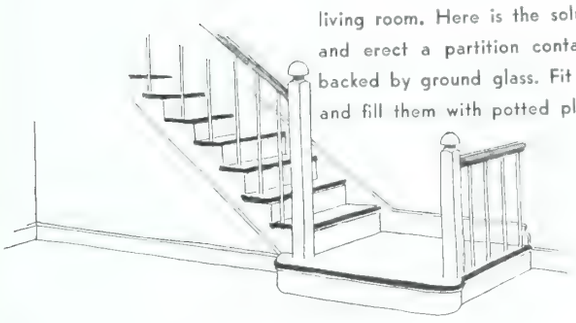


A modernizing suggestion for the dropped living room found in so many apartments. Make a decorative feature of the usually ugly iron railing by boxing it in with wood panel board and inserting tanks kept filled with ornamental greens. The fireplace is also boxed in and surrounded with mirrored glass



A narrow window with a clutter of pipes underneath was vastly improved by the simple expedient of boxing in the radiator. This box was fitted with adjustable louvres and a stock metal flower box to hold perennial indoor plants. Curtains of off-white dull satin have a bottlegreen valance repeating the color of the leaves





One of the hardest things to do anything about is the staircase that goes up all naked and ashamed from the living room. Here is the solution. Remove the railing and erect a partition containing a circular opening backed by ground glass. Fit the opening with shelves and fill them with potted plants or decorative greens





Here is an effective and practical way of transforming an old-fashioned wide doorway with sliding doors. Close it up by means of wall board and small flower gardens on either side of a regular sized door. The leaves or plants in the recesses stand in stock flower boxes which have been set against ornamental bamboo blinds





BY ISABEL HOPKINS

Many women have appreciation of beauty and [illegible] the general effect they want in their homes, [illegible] often unable to achieve it. The color harmony they dream of, the satisfying arrangement of their furniture, the air of distinction, often elude them. They are struggling alone with problems that call for exact knowledge and taste amplified by years of experience, as well as materials, [illegible] available only through a decorator. Women who consult a decorator need sacrifice none of their individual taste, and the expense is no more than if they worked alone, because there is no decorator's fee. In many cases it is less because there are no mistakes to pay for. And in addition, they are saved the tedious work of shopping.

Men often believe that women instinctively know how to decorate a home. Any woman who has tried her hand at it knows that it takes experience as well as instinct and that most of her successes have come through trial and error. A woman consulted Mrs. Truman Handy of Thedlow recently about her apartment. She had brought her heavy Jacobean oak furniture from her former home and wanted a mantel and rugs to use with it. She said that the only mantel she had found that she liked cost $500, which was more than she could afford, and she was so tired and confused with shopping that she no longer felt sure of anything. Mrs. Handy found her a lovely and suitable oak mantel for $125. Also an antique Ghiordes rug, because this type of Oriental has strength and elaboration enough to balance and refine heavy furniture. Early type brass fixtures and candelabra further lightened the room. Although she had planned to have white walls, for she wanted her apartment to [illegible] Mrs. Handy suggested rose beige instead, because she knew, what her client did not realize, that white walls in this particular river apartment would be glaring. "You have brought my old home to New York," her delighted client said when it was finished. And as so often happens, she had been saved the high price of inexperience.

"Do not stand in awe of a reputation," says Mrs. John Dodd, who has decorated everything from a one-room apartment to huge country houses. "Before you decide to go ahead with a decorator, ask her to show you photographs of rooms she has done. You may not want your home to look like any of them, yet you can get an idea whether her taste agrees with yours. Then be frank. Tell her approximately what you have to spend, whether it is $50 or $50,000. A good decorator will help you get the very best value. If you have no special sum in mind, describe what you want and she will make an estimate of the cost and live up to it."

One point where all decorators agree is that the most successful rooms are worked out when clients express their preferences freely. No decorator wants to impose his views on a client; he wants to carry out her wishes, even if it only involves the pattern in a piece of chintz for a chair cover. The whole point in consulting a decorator is to get what you really want.

There is the question of color. What woman has not imagined a beautiful color for her walls, perhaps a subtle shade of green? She tries to describe it. "It has a little gray in it, maybe a little rose. It is so soft and restful. Do you know what I mean?" she asks the bewildered house painter who daubs several shades on the walls while she watches eagerly. None looks right. Finally they probably compromise on ivory instead of green. A decorator would show her many colors not available to the general public, and then when he clearly understood what was wanted, follow through with the painter to achieve it. This is not always easy, even for the expert. "We experimented with fifty samples of robin's-egg blue before we found the exact shade to complement a pair of crimson draperies," William A. Kimbel, a well-known decorator, admitted.

"Colors are very deceiving to the inexperienced," Elsie Sloan Farley says. "A shade that looks soft and beautiful in the paint pot may be disastrous when applied to walls, for color intensifies as you put it on large areas. A decorator knows this and works accordingly.

"It is also easy to go wrong in the proportions of color. The height of walls, size of a room, its outlook, all have to be considered. A room with many doors often requires special treatment. They may become an asset when painted to blend with the walls, or eyesores in contrasting color. Wallpaper also has to be chosen with the room clearly in mind, not only for color but for design and treatment.

"A decorator dares use several tones of a color to produce an effect of liveness and variety, such as cocoa and darker browns combined with yellows, like flowers in a garden."

"Many women think they cannot use cool colors in north rooms or warm tones in south rooms," says John Gerald, Director of the Decorating Department of B. Altman. "But you can use any color you like in a room, provided you select the right tone. You may want a blue bedroom, for instance. If the room is sunny and warm, you might choose turquoise blue combined with white and touches of mauve. But in a cold room, with northern or western exposure, warm violet blue, like delphinium blue, with accents of cherry would be better.

"A practical color scheme is the red, white and blue in the grayed tones of a French uniform—not the American flag colors. They may be combined in many safe and interesting ways. White walls, blue rug and a dash of red in accessories. Or blue walls, red rug and a little white. Or even red walls for foyer or hall, white linoleum floor, and blue accent notes."

"For unusual and subtle color effects, the experience that a decorator has gained in (*Continued on page* 72)



ANTON BRUEHL

ANOTHER pleasant color has arrived in letter paper—Jodhpur tan—a rich pale brown shade admirably adapted to the contrasting border effects so prevalent today. This newest of the luxurious Crane writing papers can be secured in a variety of styles and sizes. Especially smart bordered and marked in dark brown, it is also effective edged in royal blue, red, white or green. Black, Starr & Frost-Gorham

say it with tan





In September House & Garden points out certain trends visible on the decorating horizon—English 18th Century, blond woods, Founders' Colonial and the elegance of lacquer. Here we show that prophecy fulfilled in four living rooms created by four New York department stores and to be opened this autumn. Above is Altman's room with 18th Century pieces set against Prussian red walls; below, a room by James McCutcheon & Co. in Founders' Colonial







Blond woods are discreetly used by Lord & Taylor in their living room. Blond pieces need contrast with darker pieces. Consequently the blond break-front bookcase, chairs and flower-stands take their place with pieces upholstered in bold stripes. Mirror faces the fireplace, covers the valances and makes the screen.

An all-lacquered room would also be difficult to live with, whereas a few lacquered pieces give elegance. This rule is followed by W. & J. Sloane in their selection of furniture in the room at right. The red lacquer of the commode is repeated in the brilliant vermilion interior of the yellow lacquer secretary (See page 70)

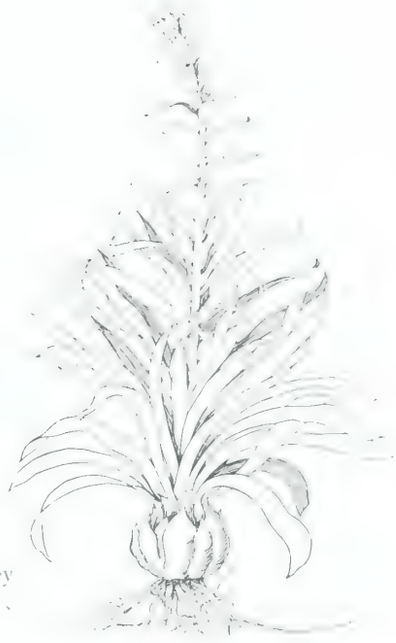


When hoar-frost lays its feathery, snow-white hand on a western mountain pine

LILIES

and how to grow them from seed

HELEN M. FOX



THE Madonna Lily, *L. candidum*, is the example of the base-rooting group. This plant of it is nearly 2' years old from seed and ready to produce its flowers

SO OFTEN things which appear arduous from the distance are quite simple when close at hand. For example, raising Lilies from seed has appeared difficult to many gardeners who, if they would regard the Lily as they would any garden perennial instead of as a complicated horticultural riddle, would find that their problems would vanish.

To the man who is in a hurry and cannot wait the two or three years for his Lily seeds to grow into tall spires bearing waxy fragrant flowers I would say, "Lay down your spade and hoe, put away your rake and seed pans and play golf or go for an automobile ride."

Gardening is not a pastime for those who are in a hurry. Only the men and women who like to observe the slow unfolding of Nature's processes, to see the little seeds swell and send out their green spears and gradually develop their true leaves, should garden.

A true gardener raises very many of his plants from seeds, cuttings or grafts. From the days of André Mollet, who laid out the parterres at St. Germain for Henry IV in 16th Century France, gardeners have exchanged stocks and seeds with each other. Yet the keenest gardeners are the best patrons of the nurseries because they are always wanting to supplement their own collections. The Lily enthusiast, even if he raises his plants from seed, will buy bulbs to obtain the new sports and hybrids and to replace his own failures. Unless he is wealthy he cannot purchase enough bulbs to have drifts of nodding scarlet *pumilums* (the new name for *tenuifolium*), starry *concolors* and white rosy-tinged trumpets of the *regales* in the borders or growing in rows in the cut flower garden ready for the jars indoors. All this any one can have by growing his Lilies from seed.

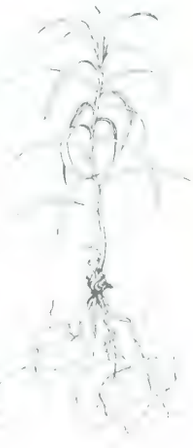
Heretofore it has been difficult to obtain fresh seed of Lilies or even to obtain any seed of the many different species and varieties. Lily enthusiasts would enlist the cooperation of the missionaries and army officers in China and India and the merchants in Manchuria and the Caucasus to obtain their seeds. But recently more dealers are offering them. Also, frequently one grower will exchange with another and certain of the botanical gardens now have them on their exchange lists.

A few Lily growers advise planting the seed in the fall and others as soon as the seed is ripe, in late summer. On the whole I have secured the largest percentage of germination from spring plantings. The seeds of the Lilies, as with other perennials, all seem to come up quickest when sown as the days grow appreciably longer, generally between February first and March fifteenth. Most of mine are sown in a cool greenhouse. If there are only a few seeds they are planted in clay Azalea pots, the ten-inch size; if there are many of a kind they are planted in flats, an entirely pragmatic and inconsistent practice. Often when the tiny greenhouse is full and there is no more room for Lily seedlings, the flats and pots are put into a (*Continued on page* 97)



Two years after sowing, a seed of *Lilium concolor pulchellum* will develop to this stage Notice the development of stem-roots, a characteristic of the species





ABOVE is a Regal Lily two years old from seed and carrying its first terminal flower bud The drawing at the right is a seedling of *L. philippinense formosanum* as it appeared on May 25, 1936 from a sowing made January 25, 1935 only 16 months



they HATE *red!*

Color is, of course, a matter of taste, and if you do not like red you do not like red. But are you sure you dislike it or are you merely following the dictates of a generation of gardeners too timid or too over-refined to come to grips with, and bring to heel, this valiant and stirring hue?

It was, I believe, about twenty-five years ago that red flowers began to be frowned upon and the movement, or cult, for such it became, gained in strength until the very names of many of the pariahs disappeared from catalogs and none raised an audacious head in the garden of any one who aspired to be known as a person of taste. Color schemes in gardens turned pallid and tender, and, however pleasing they were, appeared to the more robust minded a little insipid.

Now there was, I feel sure, a reason for this change of feeling other than could be ascribed wholly to esthetics. I believe it was a direct result of the scourge of Scarlet Sage that swept the land like some virulent inflammation. The upstart Brazilian plant started conflagrations (to change metaphors) in every dooryard and on every estate, from the Atlantic to the Pacific, and across the seas it burned with no less ferocity. A perennial plant in its native land, it was introduced in the early part of the last century, first as a greenhouse shrub. It was soon found, however, that it could be treated as a garden annual, an annual that could unfortunately be kept flowering from July until the frosts put out its frightening glare. In the twinkling of an eye it became a sort of floral world hysteria. It was never used with the least restraint, but always with the utmost lack of restraint. Summer hotels, dwellings, cottages, bungalows, whatever their type or color, arose from its tempestuous flames like stout Venuses from fiery foams; bonfires of the burning weed sprang up on every greensward, driveways swirled between its licking fires. What could be the result but revolt, revolt against red flowers? This weed from Brazil became the symbol of all that was vulgar to nice-minded persons and all red flowers shared the odium. Only now is a hardier and more venturesome race of gardeners coming into being who are in turn showing signs of revolt against insipidity.



ANEMONE FULGENS

Now the Scarlet Sage, *Salvia splendens*, does not measure up to first-class standards on any count, save that of ease of culture and long lasting bloom. Its hue is harsh and without depth, its foliage while luxuriant is common and weedy. Never does this plant appear of gentle birth. That it became by fortuitous circumstance the representative flower of its hue was most unfortunate.

For red is a grand color, an emotional color, it is true, but emotions are good when wisely con- (*Continued on page* 105)



TULIPA GREIGI



ORIENTAL POPPY



KNIPHOFIA



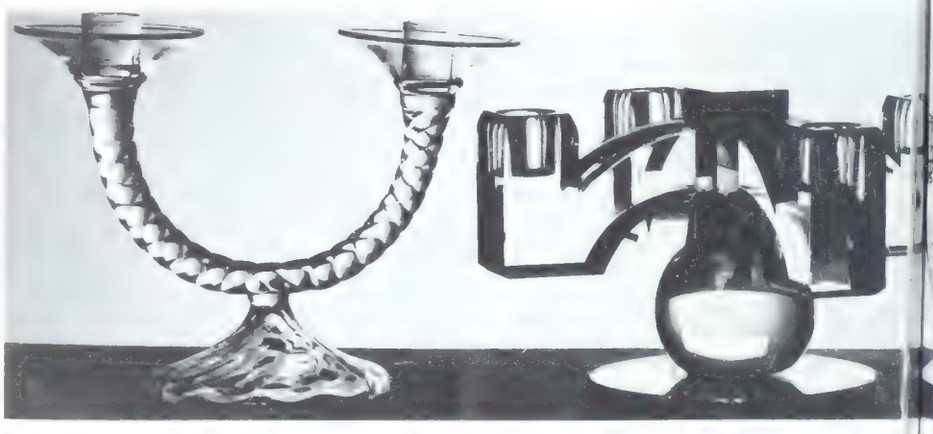
WALTER B. ATCHISON

VERBENA BURNETT'S SCARLET

FOR EVERY gardener who dislikes red flowers, it is safe to say there are a dozen who like them. After all, good reds can be the truest highlights of a planting — such reds as are disclosed by the opening blossoms of the flowers on these pages. Even though you may have mental reservations, try using these species as Mrs. Wilder suggests here



CANDELABRA



GARDEN ENVIRONMENT

by H.B.Raymore

MANY people make trouble for themselves by locating their gardens in places that are difficult situations for most plants. They place them where it is too windy, too sunny, too dry, too wet, or too shady, and then wonder why their plants fail to thrive. If they would but take thought beforehand, their gardening success would be more assured, and lots easier of attainment.

The requirements of design often dictate that the garden shall be placed in a location that is unfortunate from a horticultural viewpoint, and it may be unwise to go against this mandate, but in that case something has to be done to mitigate the rigours of the site. If the difficulties are recognized, this is by no means impossible. Aside from the necessities of design for the property as a whole, the location of the garden should be chosen to provide the happiest possible place in which to grow whatever sort of plants one intends to have.

The average inhabitant of the flower garden prefers a rich, neutral soil, plenty of sunlight, but not so much that rapid drying out takes place, shelter from the wind, ample moisture but not too much, only a little shade, and no root competition from trees and large shrubs. Locate the garden in such a place, if it is available, or in a place that as nearly as may be provides approximately those conditions. Probably no one site will offer them all to start with, but those that are lacking can be produced artificially, if there are not too many of them. To start out with a rocky hillside, dry and windswept and shadowed by trees would be to handicap one's self with so many obstacles that it is unlikely that all of them would ever be overcome.

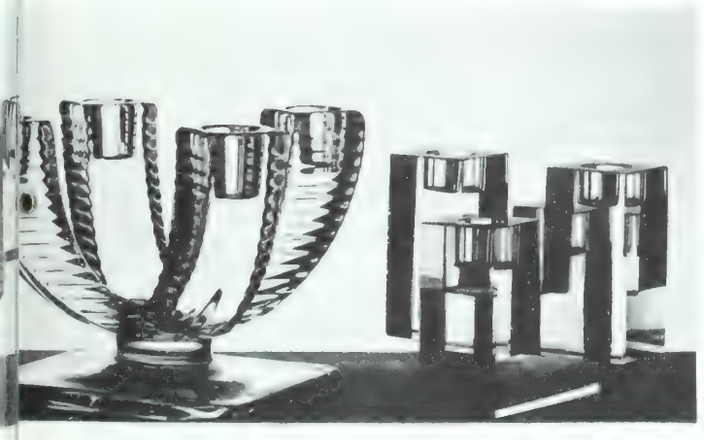
Usually some one adverse factor can be eliminated quite easily without detriment to the artistic quality of the design. Suppose, for example, that the site is windswept. The thing to do then is to enclose the garden with a good, substantial windbreak that will at least temper the force of the wind. There are several sorts that will serve, depending on the severity of the exposure, and type of design one is working out. A masonry wall is ideal, but it is, unfortunately, quite expensive. A substantial fence of close-set boards will serve, or one made of wattle fencing. Such an architectural background may seem too artificial in some situations, however, and a living background will have to be used. For the formal scheme, a hedge is appropriate. And it should preferably be evergreen if it is to repel the wind at all seasons of the year.

Winter winds are often as damaging as Spring and Summer ones, for they blow mulches away, prevent the snow from remaining on the garden, and cause the ground to freeze much deeper than it otherwise would. Various sorts of Arborvitae and the Japanese Yew make good narrow hedges, and where there is room for them, White Pine or White Spruce may be used. These are ideal in the northern states, and even on the sea coast as far South as Boston. For the scheme that is less formal, or for the naturalistic one, mixed backgrounds of shrubs and trees will provide the necessary shelter for the garden area. They can also be interesting in themselves for their foliage and flower displays if they are carefully chosen and assembled to make the most pleasing combinations.

Frequently gardens are located in exposed places, such as lake shore bluffs, where they are also in line with an important view. Here it is impossible to use a solid enclosure, for that would spoil the offscape, but good groups of shrubs and evergreens, framing the distant picture, can act as wind barriers for the garden area itself. Of course, from the point of view of pure design, it is questionable whether a garden should ever be placed so that it competes with a distant view, but on this point authorities differ.

For the unusual situation where no enclosing barrier can be used, where it would be inharmonious with the spirit of the place, as on an upland moor near the sea, an informal garden scheme using those plants that are at home in such a place can be evolved. There are all the Heathers, Thymes and such low aromatic herbs, and many charming rock plants that will thrive and which present so little resistance to the wind that it merely rushes through them without harming them at all. A few tortured Mugho Pines, Pitch Pines, Cedars and Oaks will give the necessary high points, so that an unusual and interesting scheme may be built up.

Few gardens in the northern states are too sunny for the average run of garden subjects, but in the South the problem of excessive sunlight is a real one. It bleaches the color from such delicate flowers as Roses and Phlox, and, coupled with dry weather, can reduce a lovely garden to a shambles in a few days. Here (*Continued on page 94*)



Gardening hints for October



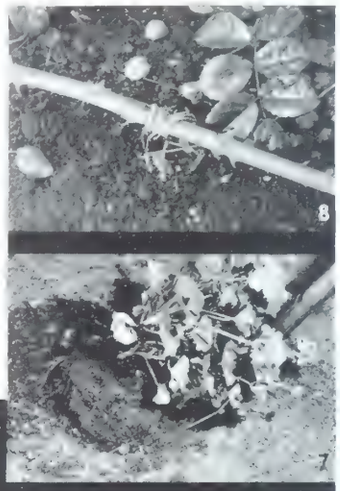
M[illegible] commonly [illegible] garden manuals, such certain tender perennials such as Fuchsias, Geraniums and Begonias, make excellent winter house plants if potted up now in good, friable soil moderately enriched. After potting, keep them in a protected coldframe for a week before bringing indoors. The annuals, of course, must be young plants that have not yet flowered, from seed sown a month or six weeks ago.

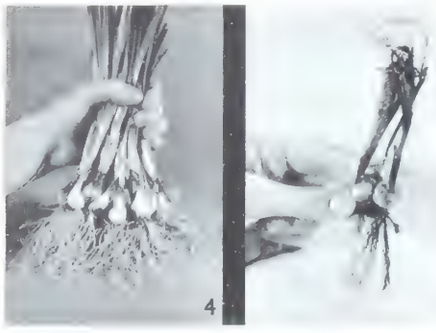
S[illegible] and Peonies are prominent leaders in the Fall planting flower procession. Both need moderately rich, well prepared soil, good drainage and planting at the proper depth. Generally speaking, the bulbs are set so that their tops are covered by about four times as much soil as their own depth; in other words, a bulb that is 1″ high should be covered with 4″ of soil. With Peonies, the depth story is somewhat different, for it is built around the fact that the small growing tips or "eyes", which are really the buds of next year's shoots, must not be covered by more than 2″ of soil.

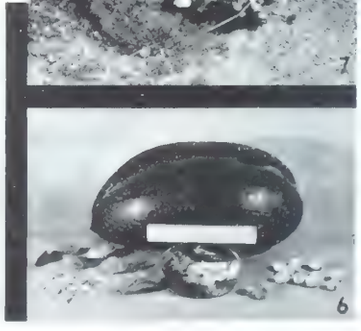
D[illegible] are also excellent Fall planting subjects. With both of these, the holes should be dug appreciably larger than the present spread of the roots. Also, let the soil be of good, well cultivated and moderately rich character. Work this soil thoroughly in among the roots (never let the latter get dry in the air), and firm down.

A[illegible] humus or other "texture" material that needs to be incorporated with it. The advantages of doing such work in the Fall include the opportunity for the soil to mellow under the free action of frost and thaws, and the killing of many of the wintering-over insect pests that may be in it. Also, it means [illegible] the always busy days of early Spring.

M[illegible] done after the leaves fall. In actual practice, however, there is rarely need of wasting that long—on the contrary, if you prune a little before the leaves let go you will do the tree no harm, and gain the advantage of knowing better when you have trimmed the effect you want.







pulled off and replanted.

cutting wood.



I WAS ASTOUNDED...

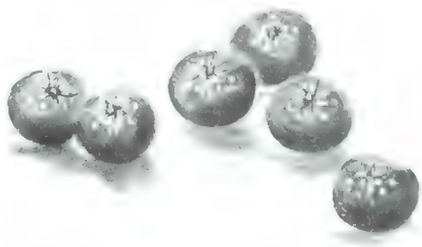
My own Annie could n't do it better...

"Believe it or not, I've spent the *entire* morning in the soup kitchens of the Campbell people and it's changed my life . . . No, really I mean it. It was *fascinating*. You can't imagine the quality of the food that goes into those Campbell's Soups. Chickens, much plumper and richer than those I get at the market; mushrooms in little baskets like those you see at the fancy Park Avenue grocers, marvelous French carrots, little, tender baby lima beans. I saw the fresh celery coming off the farm trucks, smelling like heaven, with all the damp rich earth still clinging to the stalks . . . They made me taste the butter, and it's literally as fine as the butter on my own breakfast tray. The cream . . . I'm not exaggerating . . . is much thicker than what we call whipping cream in town. Why it's so thick it will hardly pour. They put *real sherry* in some of the soups . . . not cheap cooking sherry, either. And as for the Campbell tomatoes, they're all raised *like babies* by specialists, and every one has a pedigree a mile long.





And it's all done by nice clean looking cooks like my own Annie...I tell you I'll *never* go to the trouble of making soup again. After all, who would dream of baking bread at home? It's coming to the same point with soup . . . Campbell's do it so well now that it's really needless to waste the time and the cost of the ingredients.



So there's one problem solved for good and all. Campbell's 21 kinds of soup . . . 21 perfectly elegant-sounding, come-hither soups at your grocer's for you to browse among and choose . . . Eenie, meenie, minie mo . . ."





(Text continued)



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Mrs. Paul Whiteman

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ASK *Jean McLain*

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FRANCHISED DISTRIBUTORS, DEALERS AND REGISTERED CRAFTSMEN EVERYWHERE

18TH CENTURY

(CONTINUED FROM PAGE 61)

Unfortunately, as drawings as in ... example it is impossible to show ... four sides of a room at once. Consequently there is more to the rooms shown on pages 60 and 61 than is pictured there.

These rooms, as we said, were the direct result of House & Garden's survey of the furniture market. Its selections, printed in the September number, were meantime communicated to stores. Four department stores in New York thereupon created these rooms from House & Garden's survey of the new furnishing and decorating trends.

Colors of the Altman room (right, top page 60) are Etruscan red walls with wood trim in much lighter color and the ceiling painted grayed cerulean blue. The carpet is a deep sepia brown in a very thick pile closely resembling a hand-tufted rug. In addition to the fireplace and desk groups shown by the drawing, the furniture includes an Adam drop-leaf table, a Sheraton table, a barrel-wing chair, a card table and its accompanying chairs, a pair of bookcases and a pair of console wall brackets.

On the lower part of the same page is McCutcheon's room in Founder's Colonial. Last fall McCutcheon's featured Colonial Williamsburg interior paint colors. This present room shows the use of Founder's Colonial furniture of the 18th Century Southern type in which authentic reproductions of some splendid museum pieces will be exhibited against a background of Raleigh Tavern pink, one of the most suitable of the Colonial Williamsburg colors.

This use of copies of museum pieces recalls what House & Garden said in September in regard to the return to elegance. More and more people are asking for exquisite pieces but copies of museum objects. They are no longer satisfied to have a copy of any kind of Sheraton chair; it must be a particular Sheraton chair from so-and-so's collection." So this authenticity is found in the furniture used here—in the chairs and love seat, sofas, Pembroke table, tip table, basin stand, card table and chairs, lowboys and mirrors.

Beside the fireplace group and the one wall shown in the drawing at the top of page 61, the room in blond woods by Lord & Taylor includes a barrel-chair, drum table, blond desk and accompanying chair, and a coffee table, to name only a few if its furnishings. Pale green Venetian blinds are used under the gray draped curtains and, against this darker background are set the blond wood plant stands.

The room in lacquer by W. & J. Sloane reflects House & Garden's statement in September that lacquer furniture was appearing again. The drawing at the bottom of page 61 shows the window group of Sheraton tufted sofa, oval table, Sheraton coffee table and armchair. On the right side is the yellow lacquer breakfront secretary with its comfortable tub chair. Near it, in the corner but unseen, are a console table and wing chair. Opposite is the fireplace flanked by red lacquer commodes, a chair upholstered in green on one side, and an armchair on the other.

These four rooms open simultaneously in the four New York stores that conceived them. They will be on display [illegible] you read this article and we hope you will find time to visit them

RED WINE DISHES

(CONTINUED FROM PAGE 47)

[illegible] cellent red wine with 1 pinch of thyme and half a bayleaf until reduced to ½ cup. Add [illegible] cup of tomato sauce (Spanish style, canned), heat gently and strain through a very fine sieve. Now rub the two raw duck livers, which you have carefully saved, through a fine sieve. Drain off every bit of juice from the ducks and skim off said juice every drop of fat, then add any juice that may be left to the sauce. Carve the ducks and garnish prettily with parsley. Put the purée of livers in an enamel saucepan and add little by little the hot sauce, stirring all the while. The heat of the sauce should be sufficient to cook the livers. Pass the whole through a sieve again and heat very cautiously on very low flame. Taste, add a drop or two of cognac, a dash of Cayenne, salt and freshly ground pepper and stir in a tablespoon of butter bit by bit. Serve the duck, passing the sauce separately.

[illegible] well and soak overnight 1 pound of kidney beans. The next morning drain well, put them in an enamel pan and just barely cover them with cold water. Add 1 white onion, bring them slowly to a boil, then simmer gently for forty-five minutes. Scald ½ pound of salt pork, add it to the beans and cook for another three-quarters of an hour very slowly, adding from time to time, little by little, 2 cups of warm California red wine. Salt and pepper before serving

GRILLED STEAK MERCHAND DE VIN FOR SIX. Chop 6 shallots fine and put them in an enamel pan with 1 cup of red Bordeaux (claret). Reduce one-half by boiling rapidly. In the meantime prepare 1 tablespoon of finely chopped parsley or, better still, chervil. Also cream ¼ pound of butter and stir into it the juice from ¼ lemon. Add a pinch of salt and some freshly ground pepper to the wine and add 1 teaspoon of beef extract dissolved in 1 teaspoon of boiling water. Now grill 2 one-and-a-half inch T-bone steaks, being careful not to overcook them. Place them on a very hot platter. Add the parsley to the butter and stir the wine in gradually. Pour over the steaks, garnish with parsley and serve at once.

SALADE BOURGEOISE FOR SIX. Wash and soak a while in icewater the white part only of several heads of chicory or escarolle. Dry, wrap in teacloth and put in refrigerator until ready to serve. Wash 2 chicken livers and boil until tender with 1 carrot, 1 onion, 1 piece of celery and a bit of parsley. Pass the livers only through a fine sieve. Do the same with the yolks of 2 hard boiled eggs. Place them together in a bowl with a heaping teaspoon of French mustard. Mix to a paste, add freshly ground pepper and some salt and pour in drop by drop 4 tablespoons of olive oil, stirring always in the same direction. Now thin this by adding 1 dessert-spoon of red wine vinegar and about 2 tablespoons of red wine. Now with a sha

(Continued on page 74)

THE INSTRUMENT OF THE IMMORTALS



THE BENT TWIG. *Like a tree planted in good brown earth, music is rooted deep in the hearts of children. The intelligent parent knows this, and begins, while the child is young, to nurture and develop hidden talent. Thus the love of music grows as the child grows. . . . He may not be a genius . . . he may not even excel above his companions. But if, in youth and later life, he can play some simple, joyous melody . . . can turn, for inspiration and delight, to the piano of his childhood . . . then music, for him, has done its rich, rewarding work.*

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Used Everywhere to Beautify Homes
(BY THE MAKERS OF COLUMBIA WINDOW SHADES)

[illegible] and the name of my nearest dealer.

[illegible]

City [illegible] State [illegible]

RED WINE DISHES

CONTINUED FROM PAGE 50

[illegible] pound of Swiss Gruyère cheese into tiny little matchstick pieces. Put the salad into a chilled bowl, sprinkle with the cheese, then pour over all the liver dressing. Toss well and serve.

PEARS A LA ST. VINCENT, FOR SIX. Wash, pare, core and add just enough cold water to 8 juicy tart apples to keep them from sticking while cooking. When tender add a little powdered cinnamon and sugar to taste. Cook a few minutes longer, then pass through a fine sieve. Stir into it while still hot 1 tablespoon of butter and ½ cup of broken walnut meats. Cool while you make a syrup of 2 cups of red wine and 1 cup of granulated sugar and a small piece of cinnamon, and the thin rind of 1 lemon. Boil five minutes, then cook in the syrup 8 medium sized cooking pears, peeled, cut in half and cored. When just tender, remove from fire and cool slightly while you spread the applesauce on a large shallow platter. Lay the drained pears symmetrically on the bed of applesauce, then reduce the wine syrup by boiling rapidly until only a scant cup is left. Add a few broken walnuts to the sauce and serve it in a separate bowl. Both the fruit and the sauce should be well chilled before serving.

PRUNES STUFFED WITH BLANCHED ALMONDS IN PORT, FOR SIX. Soak 1 pound of big prunes overnight, having first washed them very thoroughly in several waters. Cook them in the morning, in the water in which they soaked, until tender and until practically no juice is left. Cool thoroughly. In the meantime blanch ¼ pound of almonds and soak them in cold water a while to whiten them. With a sharp knife carefully remove the pits from the prunes and replace them with the almonds, leaving a little of the almond sticking out so that it will show. Place the prunes, as you prepare them, side by side in a shallow enamel pan. Pour over them any prune juice you have left and then cover the prunes with cooked [illegible]. Serve [illegible]

minutes, then lift the prunes carefully out one by one, arrange them symmetrically on a shallow dessert platter and pour over them the hot juice. If you have any almonds left over, garnish the prunes with them. Serve very cold.

PEACHES IN RED WINE, FOR SIX. Peel 12 fine peaches by plunging them first into boiling water then into cold. With a slight pinch the skins should slip right off without spoiling the surface. Arrange them in a shallow enamel pan side by side and pour over them a syrup made by boiling 1 quart of red wine with 1 heaping cup of granulated sugar for five minutes. Place the pan on the fire and poach the peaches gently until they may be easily pierced with a fork. Let them cool in the syrup, then arrange them on a pretty platter. Now reduce the syrup by boiling rapidly until only 1 cup is left. Remove from fire and add 1 small glass of red raspberry and currant jelly. Stir until melted, then allow it to become quite cold before pouring over the peaches. Serve well chilled.

PEARS COOKED IN RED WINE AND WINE JELLY, FOR SIX. First make a syrup by boiling 2 cups of good claret with 1 cup of sugar for five minutes, then add 6 perfect pears which you have peeled but left whole. Cook until tender, but don't let them lose their shape. Cool, then place in refrigerator to chill. Now make the following red wine jelly. Prepare ½ cup of strained lemon juice. Soak 4 tablespoons of gelatine for five minutes in a cup of cold water, then add 2 cups of boiling water and 1 cup of granulated sugar. Stir until thoroughly dissolved, then add the lemon juice and 1 cup of good red wine. Pour into a circular fancy mold which has been wet with cold water. When cool place in refrigerator to stiffen. Turn out carefully on a glass dish and pile the pears in the center. Pour the wine in which the pears were cooked over all, having first added ¼ cup of good port. Serve very cold, accompanied by lady fingers.

IS THERE A DECORATOR IN THE HOUSE?

CONTINUED FROM PAGE 58

meeting hundreds of situations is invaluable," Ross Stewart, Director of the Decorating Department of W. & J. Sloane, says. "Such widely different colors as green, yellow and red may be combined successfully. The green should be soft, yellowy-green, quite grayed in tone. The yellow of a lemon cast. And cherry red, yellowish—not grape—in tone. With these, walls might be the gray of a misty morning, infinitely soothing and calm."

"Safe" colors and designs bring disaster to many rooms. When people shop for sofas, chairs and draperies, they see endless rows of rusts, tans, greens, until finally they buy one of them in sheer desperation. "You can't go wrong on that color," the relieved salesman assures his customer when she decides on something at last, and she does not realize until she sees it in her home how very wrong it is.

"But where are the beautiful designs in chintzes?" weary women ask. "Where are all the unusual colors?" The largest selection is in the [illegible] sale houses which never reach the counters, but any woman can still buy them through a decorator. The decorator knows where all the possible patterns and colors can be purchased and she often can find a color combination in several qualities at prices to suit various purses.

"There are two kinds of women, so far as choosing colors is concerned," says Elizabeth Peacock. "Some are conservative and anxiously afraid that they select drab, hopeless colors under the impression that they are the only ones that will give service. The other type is the naturally extravagant women who often choose colors and designs that are too gay so that their rooms lack peace and charm. Rooms can be both practical and gay, but colors must be selected with [illegible] skill, born of taste plus experience.

She describes a room that has the essence of practicality without [illegible]

(Continued on page 74)



Lyric with Light

In tranquil surfaces they mirror modern ceremonies, these pieces fashioned to a high serenity . . . For the hostess of today, they bring a rare distinction to the smart appointment of her table. She may choose from six beautiful designs, wherever fine silverware is sold. Individual pieces and sets $3.00 to $44.50.

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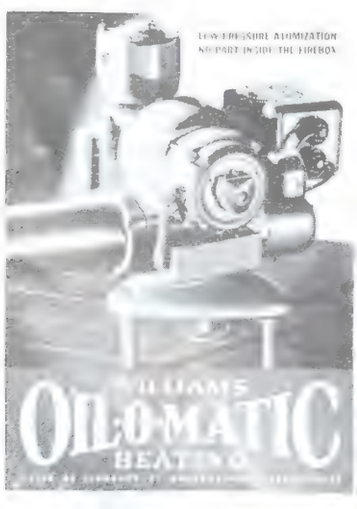


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IS THERE A DECORATOR IN THE HOUSE?

(CONTINUED FROM PAGE 72)

. . . rose chintz. The carpet is red . . . deep draperies and slip covers of . . . in a distinctive design of rose-red green and white and other upholstery in harmonious green. Woodwork, painted clear, gleaming white completes the airy gay effect.

"Another room might need dull white woodwork and a green rug, perhaps," she says. "Small details that cost the same, but make great difference in the effect. A decorator is like a doctor and a nurse; she must diagnose the case and consequently carry out the treatment."

Enter Dutel employed color to transform a living room, furnished in . . . overstuffed "suite," into an . . . place. He used . . . both green for walls and rug and a masterpiece of chintz with green background and large pale pink and white calla lilies for curtains and slip covers. Tête de nègre linen was introduced on some pieces as a foil for the green in this . . . room.

GET THE MOST

How to get the most for the money you have to spend concerns everyone. "A decorator knows that one or two really beautiful important pieces of furniture, if they are the right ones, give distinction to an otherwise ordinary room," Mr. Dutel explains. "If you own your own home, it may be most economical in the long run to put most of your money at first into a distinguished background—really good mantels and beautiful wall treatments provide lasting satisfaction. Later, additional good furniture may be added. Through inexperience, brides often buy pieces that they later detest. A decorator, one of long experience, could prevent these mistakes."

"Accessories for a room challenge the skill of the amateur. They are like a woman's pins and bracelets, which years of experience help her to select becomingly," is the opinion of Mrs. Cheever Cowdin, of Bello, Inc. "She has no such wide background in buying furnishings. Too many women automatically place a candlestick on one end of a mantel and an ashtray on the other. Or they buy things that look well in a store but are not right for their homes. Accessories must be keyed to the room. Candelabra and a French clock perhaps on a Directoire mantel; a pair of urns in a Colonial room; Lowestoft vases correctly placed. These are details that, though they seem small, may make or mar a room.

"Sometimes merely to use lampshades in one color will change a nervous room into one that is restful and finished. High vases of flowers may take the place of an expensive painting, as both are masterpieces in their own way."

Here is a room, decorated by Hobe Erwin, whose accessories add much to its distinction. It is a long narrow dining room lighted by a bay window at one end, and used daily by a family with three children as well as for hunt breakfasts and parties. The furniture available included a mahogany dining . . . , red stairs and a drunkard's table. This is a semi-circular antique . . . made to fit around a fireplace . . . . The . . . used to . . . their feet and drinking port to keep warm. He selected a French hunting wall paper in many varieties of buff, with pink-buff predominating, to cover a high screen for the end of the room opposite the window. It brought interest to a dark corner and camouflaged a pantry door. Tufts of wool in tones of buff on a brown ground made a patterned rug, which serves as a beautiful floor covering and keeps the chair legs from appearing spindling. The drunkard's table fits into the bay window where it is ideal for children's luncheons and as an extra board at hunt breakfasts and stand-up supper parties. The bay window was curtained Dutch fashion in three tiered buff alpaca curtains edged with ric rac. Pink-buff linen draperies have deep looped fringe combining all the colors in the screen. Mirrors hang on the side walls to reflect each other and hurricane globes on wall brackets where low candles add more light. Since the screen has a wide band of sky blue at the top, the ceiling was painted to match. Original patterns for needlework chair seats were designed with wreaths and motifs of the hunt, such as fox head, stirrups, crop, and the background spotted with foxes' brush.

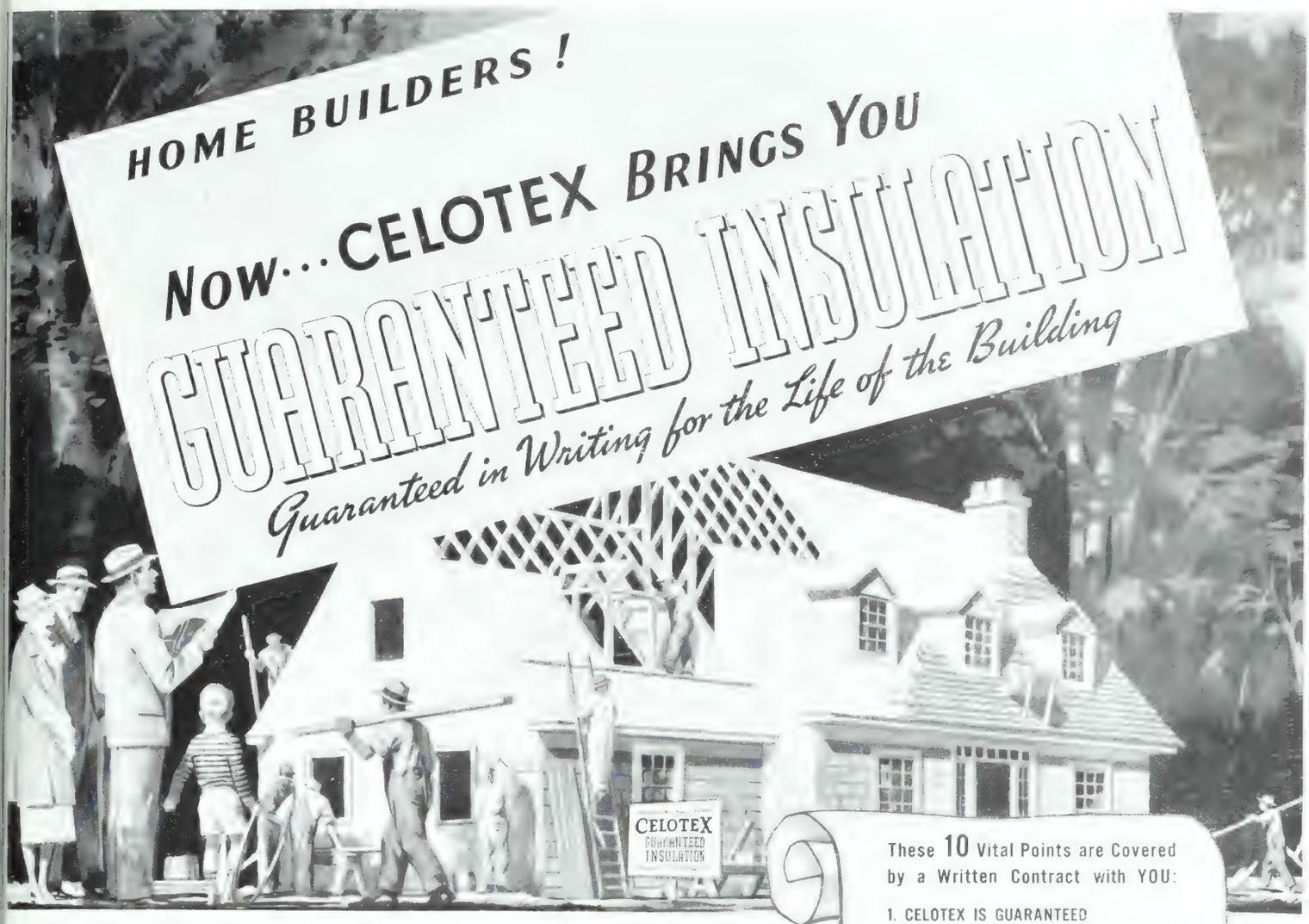
In a South Carolina home, charming decoration completely diverted attention from undistinguished architecture, according to Mr. Erwin. The front door opened into a sprawling living room and hall, rather dark from shoulder-high panelling and a lone bay window, and the room gave just the opposite effect of hospitality and expansiveness that its owner, a famous hostess, wanted. He secured the right effect by using Turkey red carpet in the room and on the stairs, white Shantung Dutch curtains and instead of draperies, large white rings from which hung flower pots filled with trailing vines. Chairs were upholstered in blue and red flowered chintz, in red calico, and white chintz diapered in red and white ropes. Illustrations from a book of flora and fauna of the region, framed in white bamboo, furnished pictures for the walls. The result—a room as charming as its hostess, and now almost as famous.

WHEN YOU BUILD

In building a house, it is wise to consult a decorator as many builders unfortunately do not realize the value of interior background. "A fireplace should never be placed between two doors," Mrs. Eleanor McMillen warns, "because that leaves no adequate space for an intimate group of chairs and sofas. Bookcases and niches should form an integral part of a room. And if the house is already completed, a decorator knows how to overcome possible architectural defects. The valances of draperies may be raised over low windows to add apparent height, for instance. These problems are usually quite individual, but their solution is often simple."

How to change the appearance of a room without entirely redecorating it is a problem that recurs regularly in many homes. This is how Mr. Gerald helped one woman change her dining room. It had ivory walls,

(Continued on page 76)



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STRAHAN NO. 34 . . . *Gold sprays scattered on a soft effect of hand-block printing*



IS THERE A DECORATOR IN THE HOUSE?

(CONTINUED FROM PAGE 74)

[illegible] with its typical reds blues and sand color, mahogany furniture upholstered in red leather, and blue velvet draperies. The family liked the room and the draperies were still good enough to be used.

They papered the walls in warm taupe like the tone in the rug and used taupe draperies bordered with fine fringe. Flower prints showing white camellias with touches of brilliant red framed with wide blue mats were hung over the sideboard. An old soup tureen—an heirloom with a cracked cover—was made into a center light to eliminate an amber glass dome decorated with colored grapes. The old velvet draperies were used for chair seats to replace the red leather. With the money they saved, they bought a small serving table the family had wanted for years.

In some rooms the furniture simply needs rearrangement. In attempting to group the most comfortable chairs [illegible] conversational distance perhaps all the upholstered pieces have been placed together, while the others—table, secretary and straight chairs—are in another part of the room. A grand piano, like a sofa or any large piece, should not be parallel to a wall but not kitty-cornered, according to Mr. Gerald.

Lack of variety makes some rooms uninteresting. "Combining furniture of different periods is one way to avoid this," Mrs. Handy explains. "Generally speaking, it is safer to use in a room pieces of any single century, whether their origin is French, English or American, and a decorator will help you recognize various styles. Subtle differences are refreshing. Do not use all tables with cabriole legs; have variety in upholstered pieces; and avoid too many Chinese Chippendale or Sheraton pieces in a room, for instance.

"A room may look tiresome and flat because it lacks variety in the height of its furniture. A secretary, screen, or even hanging shelves may overcome this. Each wall should build up to a central high point. Introducing a mantel on a long bare wall makes a focal point for furniture and provides a logical place to hang a large mirror or painting and gives balance to a room."

"Today it is the fashion to introduce a modern feeling into traditional rooms," Mr. Kimbel says. "Many people prefer the traditional styles in furniture for their human qualities because they want sentiment and emotion in their homes—not just cold, museum-like perfection. Yet they are not content, as they once were, merely to copy period rooms."

An elderly couple consulted Mr. Kimbel about decorating their large country home. They thought they wanted the conventional elaborate furnishings they had always known, but when they saw various possibilities their ideas changed. They are delighted with the finished home, which has been described by experts as a perfect example of Georgian décor modified to accord with modern living.

As the rooms were very large, the furniture had to be of heroic size not to look dwarfed. This problem of choosing furniture in scale is a difficult one for the amateur for it takes experience to estimate size. In this home, even the designs in chintzes and tapestries had to be enormous not to look "lost." Draperies had to be woven especially for one room to secure a color of the needed intensity, as the size of a room affects the color.

In smaller, more modest homes, a simplified background, clear colors and the use of a few modern fabrics may bring traditional rooms up to date with no lack of harmony.

QUESTIONS AND ANSWERS

Georgian Floor Coverings

I should appreciate your advice and help with my problem on correct floor covering for period Georgian house. Should the boards be waxed or stained to tone or very dark, when Oriental rugs are used? Again, is advisable inlaying as much used in many used today, and do linoleum floors in large checkable black pattern or border and trim inlay considered appropriate for the entrance halls?

O. L. C., Indianapolis, Ind.

The boards should be wide, and if you have them of a medium tone, they will darken gradually of their own accord. The use of rugs is more correct, but carpeting is being used a great deal today and it is entirely up to your own choice. The large black patterned linoleum would be entirely appropriate for the entrance hall.

Colonial Fireplace

I am uncertain about the wood work to use in a Colonial house which I am building. I am using the random width Colonial flooring with walnut pegs. I have a beautiful pair of solid walnut antique entrance doors and a walnut stairway in the house. I am building the house of white limestone. My stone mason wants to build an arched cut stone fireplace with a flagstone hearth. He says that this is authentic English Colonial. The only Colonial fireplace I have seen were square. If you can advise me I shall be very grateful.

G. L. S., Mason, Texas

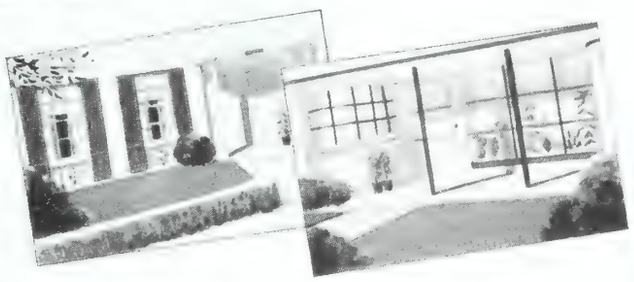
The question of your fireplace depends largely on the style of your house. The cut-rock fireplace which your mason suggests, would be suitable in a very informal stone country house, as it is quite rugged in appearance.

However, if you are furnishing the house in a simple American Colonial manner the mantel should be of wood and painted to match the woodwork.

Pine Floors

I should like some advice about the floors in a rented house into which I am moving. The owner finished each room with a hardwood oak border which has been varnished, and left the centers of the floors in unfinished pine boards. For various reasons he cannot change them to suit us and, as I

(Continued on page)



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English 18th Century Living Room
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ELIZABETH PEACOCK
French Bedroom

ALICE RAND
English Living Room
Chinese Chippendale Living Room
French Provincial Library
Queen Anne Dining Room
Louis XVI Bedroom
Provincial Bedroom

MORRIS SANDERS
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FRANCONIA

Both Hemispheres

WORLD CRUISE

QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 76)

the pine flooring and then a golden oak

cannot afford to have the oak flooring

match as nearly as possible so the dif-

spicuous as we can make it.

R. M. Q., Shippensburg, Pa.

Probably the best thing to do is to have a painter match the oak border as nearly as possible, except that instead of using varnish, it might be well to apply shellac over the stain, then wax the floors.

We are tempted to suggest that you might paint the pine panels either in color or black, but the carrying out of such a scheme successfully would depend entirely upon the manner in which you furnish the rooms.

In order to get a good match on the pine with the oak, it is purely a matter of getting a good painter who knows how to do the work. No paint dealer can help you much. It is a matter of

Bathroom Color Scheme

The bathroom in my home is ex-

checkerboarded tile, and the walls are white tile wainscoting with painted plaster above. Can you suggest some means of decoration which will make the room somewhat individual and give it some character?

H. B. C., Rockville, Md.

Why not paint the tile part of your wainscoting and the ceiling a lighter blue? The curtains can be made of a modern print in blue, green and white, be monogrammed in green to carry out

Casement Shutters

cal boards and battens; the casement windows open out and the screens are on the inside. We would like to put on the solid type of outside shutters, which can be used to close the house as a protection when unoccupied in Winter.

A. C. P., South Wales, N. Y.

If shutters are to be opened and shut from outside, then any standard stock blind hardware can be used. This would have all hardware exposed on the outside and would simply be a protection against the weather.

If the shutters are to be operated from inside of the house the best method is to use a shutter operator, which has a stem going through the window frame and is operated on the inside of the room by a small crank handle. This method, however, is quite expensive, the average cost being about $6.50 per pair of shutters, exclusive of the cost of installation.

Leaf-Rollers

I have a young flowering Plum and a young Elm tree, both of which appear to be diseased. The leaves curl up and become almost like cocoons. Is there anything I can do to correct this condition?

B. Q. L., Towson, Md.

We cannot tell definitely from your description just what your Plum tree and Elm tree are afflicted with. However, if, when you turn the leaves back, you find a cobwebby mass, they have probably been attacked with leaf-rollers; in which case you should spray the trees with arsenate of lead. If they turn out to be aphis, use a nicotine spray. When you go to your local dealer to get the sprays, you might take a few leaves along and ask him if he can definitely identify the blight.

Orientation

We are building this Fall on a lot

down toward the front and also from the west toward the east. The lot faces south. As our architect has drawn the

the east. Most of our friends seem to think it is a great mistake, and that the living room would be ideally located on the west. Do you think with a lot this size that we would get a sweep of breezes from any side?

H. R. I., Detroit, Mich.

If your house were being built here, in the neighborhood of New York, we certainly would plan the living room and porch toward the west, because the prevailing breezes in Summer come from the southwest. I am quite sure that with a lot the size you mention, you would get a good sweep of wind, and whatever direction it may usually come from, the best thing to do would be to take advantage of it. Whether the living room is on the east or the west you will get plenty of sunshine, so that does not require much consideration.

Swimming Pool Scum

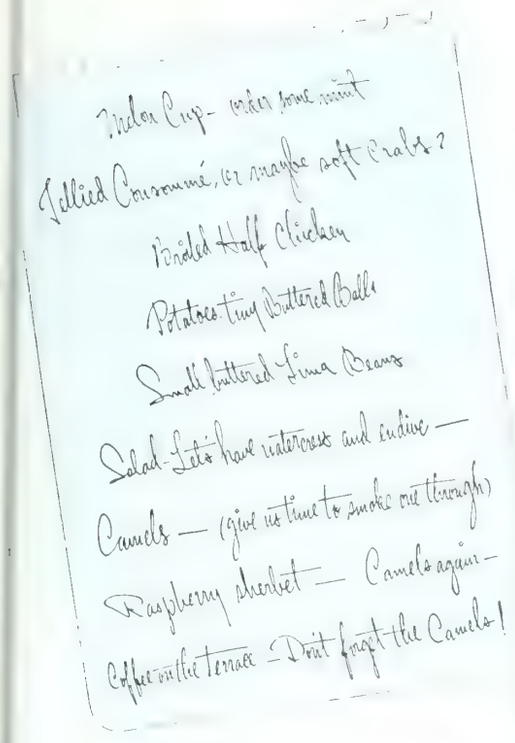
Can you tell me how to keep a green

pool? It is an outdoor cement pool filled with artesian well water supplied with a ram which furnishes a small, constant flow of water. However, at the end of a week the water is so dirty that it must be emptied and scrubbed before it can be used.

Mrs. C. B. R., Lansing, Mich.

Inasmuch as you have a constant flow of water, copper sulphate is probably the best thing that you could use. As we do not know the size of your pool we cannot tell you how much to use, but one pound of copper sulphate is recommended for sixty *thousand* gallons of water. You will probably have to put the crystals into a cheese-cloth bag, tie heavy twine around it and attach it to a pole with which you can drag it around the pool. Of course it is very poisonous, so be sure to get the right proportion. The contractor who laid the cement for the pool may be able to advise you on this. If the scum forms again later on in the season you will have to repeat the treatment.

Dinner notes jotted down by a famed Baltimore Hostess





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MRS. J. GARDNER COOLIDGE, II, *Boston*
MRS. ERNEST du PONT, JR., *Wilmington*
MRS. WILLIAM I. HOLLINGSWORTH, JR., *Los Angeles*
MRS. CHISWELL DABNEY LANGHORNE, *Virginia*
MRS. JASPER MORGAN, *New York*
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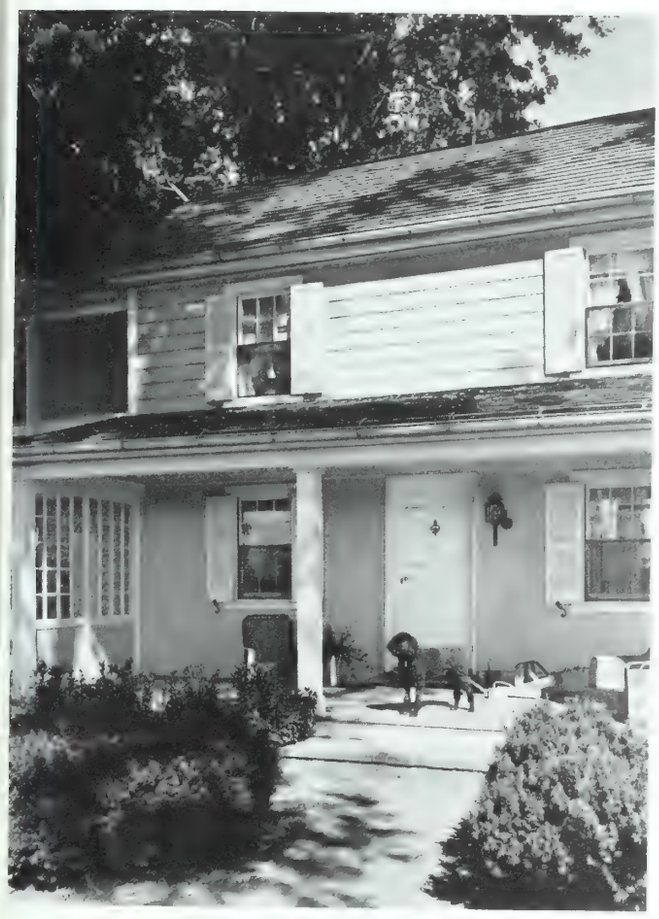
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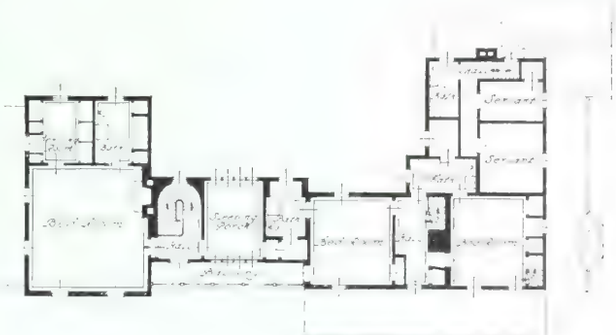
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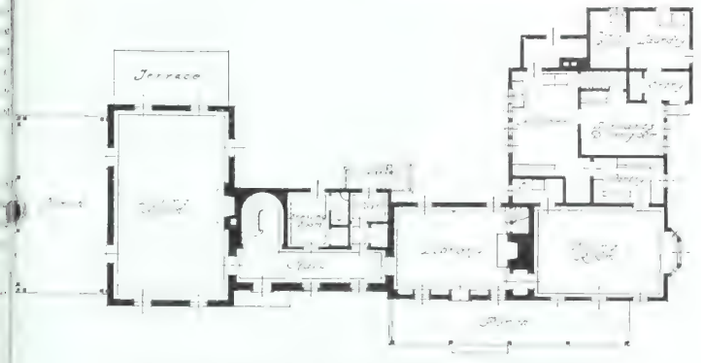
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MARYLAND HOUSE



ALONG the library and dining room of Miss Parlett's Maryland farmhouse runs a wide porch with a glassed-in end. Beyond this and above is the gallery shown on page 87. One step down from this porch is the garden of Boxwood planted in generous clumps





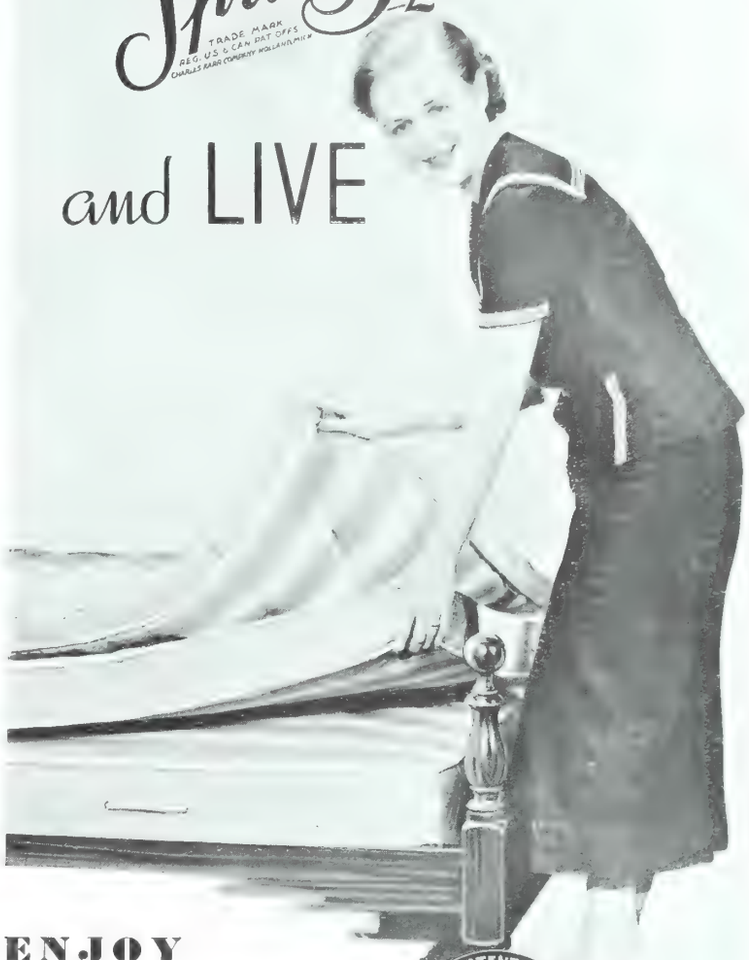
THE plans reveal a generously hospitable, sprawly house, with wide porches and terrace and the wings enclosing a rear court. There is space for two servants, and two guest rooms are provided beside the sleeping porch. Note the semi-circular swing of the stairs which is seen at the end of the wide hall

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[illegible] Bethanized Wire is [illegible] certain-free [illegible] And it is [illegible] tough, rustproof and flaky. Twist the wire, bend it double, wrap it around itself—you just can't break the coating and expose the steel core to corrosion. Anchor Fences of Bethanized Wire outlast by many years any other chain link fence you can buy—because they have no flaws or weak spots in their pure zinc armor through which corrosion can creep in. Send for the free book about these better-looking, longer-lasting Anchor Fences and about Anchor's nationwide sales and erecting service. Clip and mail the coupon now.



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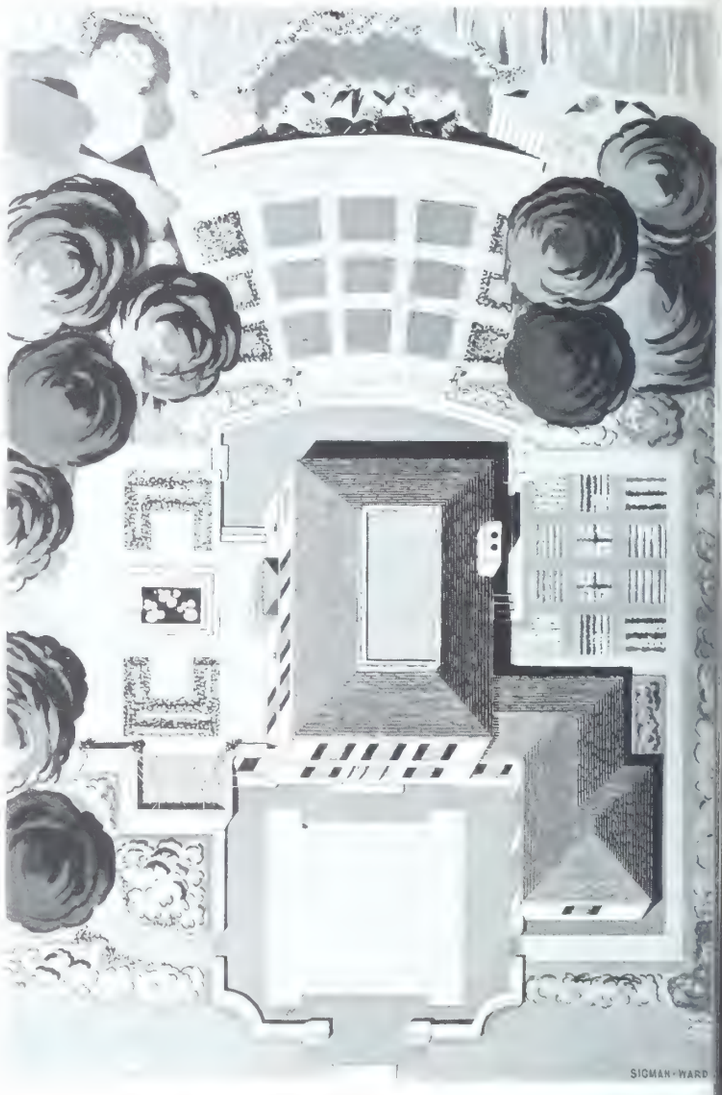
[illegible] Industrial

Name

Address

MISSISSIPPI PLANTATION HOUSE

(CONTINUED FROM PAGE 53)



Mr. Proetz suggests a garden plan of formalized beds each side the house—on the service side vegetables and on the opposite side two flower beds with a Waterlily pool on the axis of the side door

[illegible] dining room, so that [illegible] two extravagant purse. Let us see just how it is worked out in room sizes.

The [illegible] at the least is 65' 5" wide and 47' 9" deep. The service wing is 37' 10" wide by 15' 6" deep. The owner recommendates two cars.

Since there is no cellar, the heating is on the first floor behind the kitchen. The adjoining dining room is 15' square. At the rear this opens on a loggia about 7' deep and 22' long. At one side of this is a pool and at the other the cupboards and sink of the garden room are tucked away. The guest room on the first floor is 15' 7" by 15' 6".

Whereas the first story loggia is located between these two rooms, the second story gallery runs unbroken across the river-side facade about 47' long. A full two-width living room is behind this, with a fireplace at one end and recessed effect at the other produced by panelling and bookcases. One enters this directly from the upper stairs landing. This same landing opens on the master's chamber, which is 15' 6" by 15' 8" across it. A second bedroom of the same size

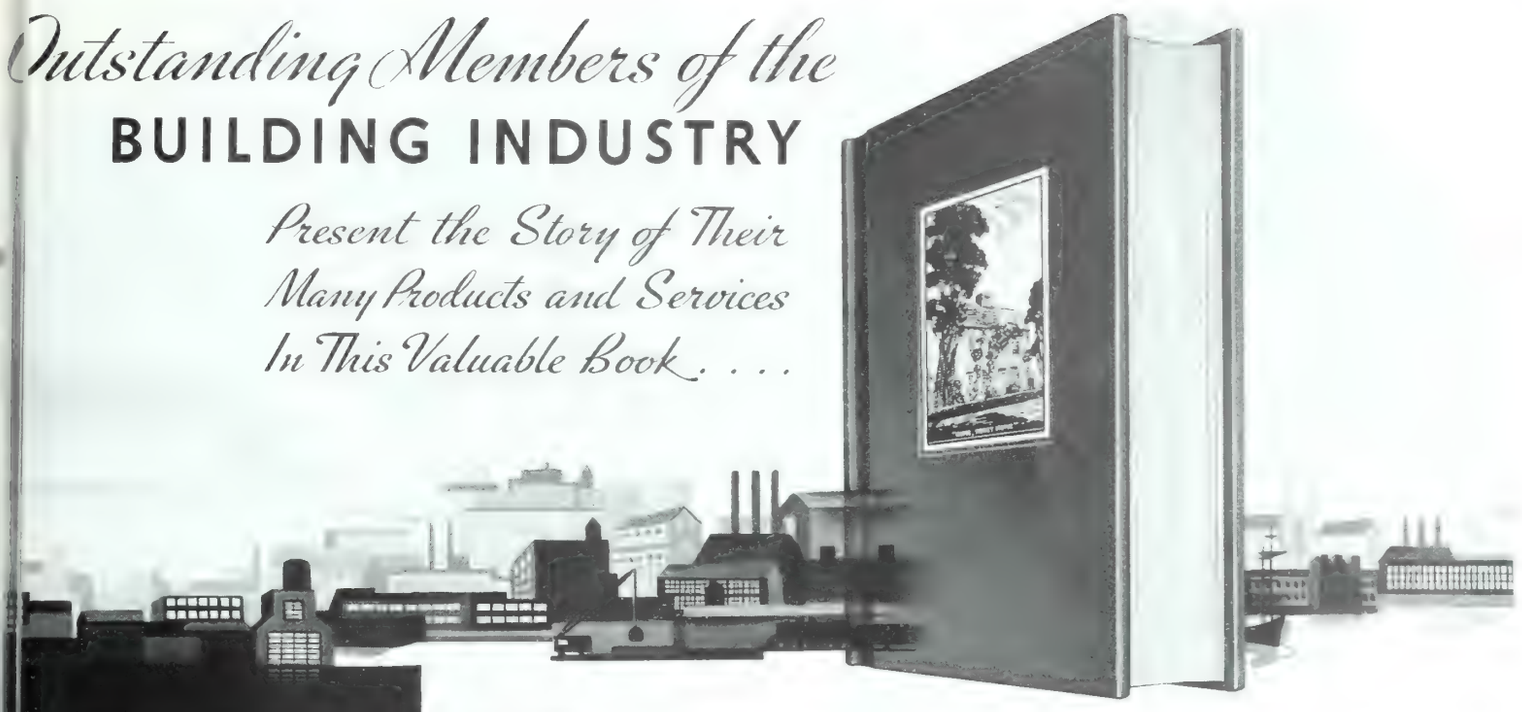
Editor's Note: In July we showed Mr. Proetz' version of a modernized house for Missouri. With this design he moves down Ol' Man River to Mississippi for his inspiration. These studies in regional architecture are not merely attempts to dig up architectural archaeology. They are modern suggestions for bringing old sectional types up to date, types worthy of preservation as indications of fine taste in homes. Seven types of architecture will eventually be covered by this series, to be published from time to time.



Fig. 3. Battle House at Tuscaloosa [illegible] nished the idea of square columns a[illegible] stucco wall under the river-side gall[illegible]

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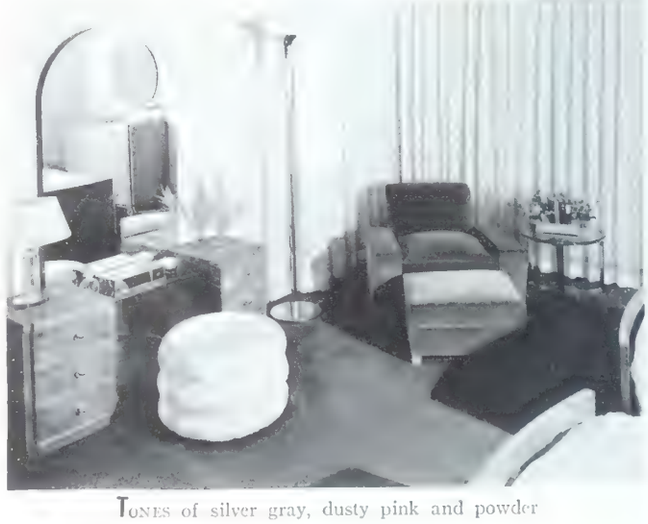
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THE living room uses brown, jade, claret and beige to emphasize sharply the charm of the natural walnut and white lacquer wood pieces



TONES of silver gray, dusty pink and powder blue are combined with a modern set of imported English harewood in the master bedroom



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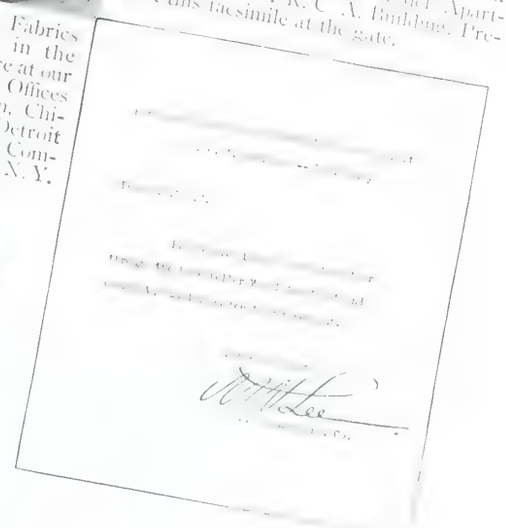


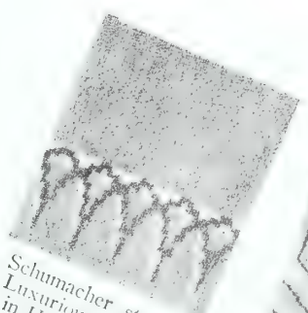
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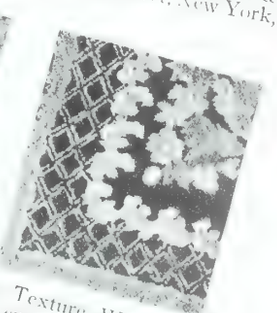
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A [illegible] dining room color scheme starts with wall paper at [illegible] and [illegible] patterned with [illegible] crystal [illegible] drop design. Curtains are citron colored satin topped by crystal valances. Flower stands are also of crystal. The [illegible] Decorator is B. Mason



NINO-M



DISTINGUISHED curtain treatment for city living room. Hangings are yellow striped satin finished with a shaped valance of heavy twisted fringe the same shade. Walls, oyster white, rug beige, chair covering brown and white cotton fabric. The New York apartment of Mrs. William Kirtland; Louise Ickey is the decorator

INTERESTING lighting effects play a large part in the Richard H. Mandel house, Mt. Kisco, New York. Lights are concealed in grooves around the windows, while more illumination appears in the top of the white lacquer cabinet. Edward Stone, architect; Donald Deskey was the co-designer and the decorator



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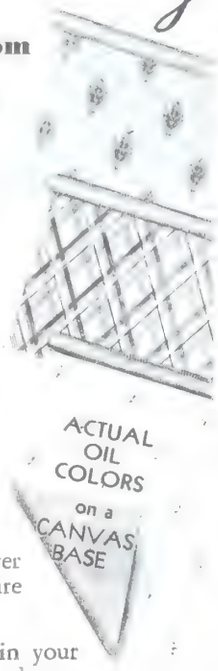


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NYHOLM

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IN THIS salon the walls are soft green; an antique trumeau overmantel in green and gold, upholstery in ochres and greens, with maroon carpet, make up the sympathetic scheme. Crystal chandeliers, old paints and porcelains are pleasing details



BEDROOM in soft blond tones with painted furniture and pale beige carpet, crystal light fixtures, striped taffeta curtains and occasional chairs upholstered in deep plum color complete the scheme. Three interiors from Hotel St. Regis by Anne Tiffany

LONG ISLAND SHOWS A VARIED GARDEN



HARRY G. HEALY



VIEWS in the garden of Samuel Salvage at Glen Head, L. I., of which Ellen Shipman was landscape architect, disclose a wide variety of effects. Above, a portion of it is massplanted with Petunias.

BOX, Hydrangeas, Phlox and small fruit trees are dominant features of this area near the house terrace. A circular garden house and dove-cote provide a background focal point



RIGHT: Another view in the formal garden, near the garden house which appears in the photograph above. Here an effective handling of fruit trees forms a pleasant allée

THE dignity and simplicity of completely formal treatment characterize the approach and immediate surroundings of the swimming pool with its enclosing sheared hedge



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ONE of the latest and best of the Linarias is Fairy Bouquet, a lovely little free-flowering annual of creamy yellow, [illegible] and even lavender shades

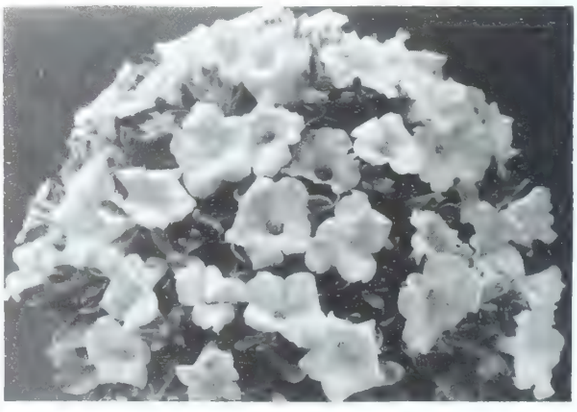
HERE ARE LITTLE ANNUALS

[illegible] experienced [illegible] to make [illegible] Lilliputians seem, at last, comes to [illegible] suddenly we find ourselves face to face with some little floral gem, long overlooked. And with it comes the realization that Nature frequently offers her choicest wares in tiny packages—note the pearl. There are quite a few precious little bits of floral beauty that deserve attention [illegible] their lusty cousins and for quite a variety of reasons.

For one thing, every true gardener finds himself crowded for space. "Oh, if there were room for just one more spot of color!" is the constant sigh of the [illegible]. Well, there are some little garden gnomes, ready to gratify your hearts' desire. In the matter of neat appearance, for instance. To achieve it without seeming finicky is a fine art in itself. And what more glorious old-timers are there to lend greater neatness than the graceful Lobelias, Portulaca, chaste and dainty Carpet of Snow Alyssum, or that perfect sapphire Ageratum, Blue Ball?

Speaking of Lobelias, I often wonder why that most charming of all blue edging plants is not found more frequently in gardens everywhere. To be sure, the tiny seedlings appear at a disadvantage at first. The chances are that, in most cases, the fine, dust-like seeds are buried instead of scattered on top of sifted soil. But given half a chance, the new-born baby plants will look out for themselves and thrive lustily. We set them out when they are about ½" tall, generally six or more in little clumps, 3" to 4" apart. Their gay flowers of various shades of blue (some kinds have white eyes) start to blaze away early in July. They keep at it until frost.

We owe a big debt of gratitude to Africa for sending us many other fine annuals besides Lobelias. Twenty-five years ago the arrival of the Golden Orange Daisy (*Dimorphotheca aurantiaca*) created quite a sensation. I think another Daisy—a blue one this time—is going to repeat the performance. *Felicia Bergeriana* promises to endear itself to all who are fond of our own



TO THOSE whose gardens do not provide space for the normal sized Petunias, the variety Rose Gem is strongly recommended. It is compact in growth and though its blossoms are somewhat small, they nevertheless are borne in the greatest profusion. This is a wholly charming and reliable little annual

HERE ARE LITTLE ANNUALS



Phlox drummondi, the annual branch of a most valuable garden family, is too little used. Some of the newer varieties are especially good—for instance, *gigantea*

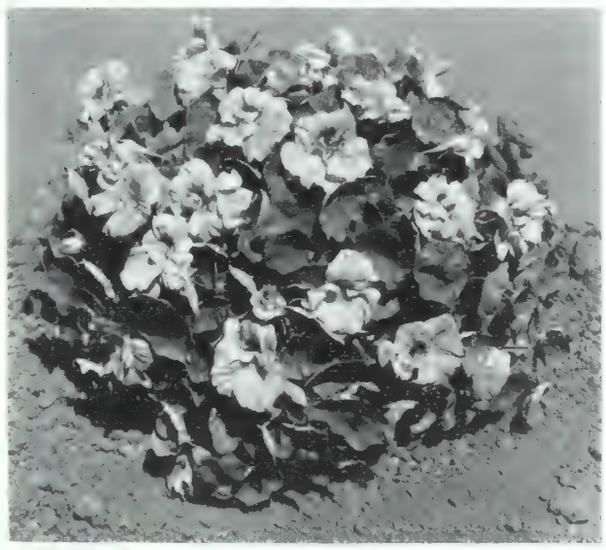
ild Michaelmas Daisies. This so-lled Kingfisher Daisy is fairly smoth-ed with tiny sky-blue flowers having ntrasty yellow centers. The grass-like liage is insignificant, but we found e blue flowers as useful to create ight summer spots in our various ck-gardens as Plumbago proves to be roughout the Fall.

Felicia has a much broader spread an it is tall. Each plant covers 8" quare, with the flowers rearing their ads about 5" above the ground. Since e young seedlings are not as sturdy those of Lobelias, we kept them in e frame until the end of May. Once tablished in various spots, Felicia ew rapidly and flowered profusely here it got the most sun. Dry spells ere not detrimental to its persistent ooming throughout July and August.

Just about one hundred years ago rummond first captured that wild exas Indian of the Phlox tribe and nt it to the old country to be civilized. hirty years ago, looking over acre tches of *Phlox Drummondi*, in both urope and America, I felt that civi-zation had helped to bring out all the lor riots of which any flower is pable. Last summer's experiments with some new strains causes me to wonder whether the wild blood of this most colorful American has finally been subdued.

In selecting these pastel shades in our annual Phlox the breeders also worked towards larger individual florets. Even on our mediocre soil they measured over 1" in diameter. A row of this Phlox created the impression of a dwarf strain (the plants grew 8" tall) of hardy *Phlox decussata*, rather than the annual form. The colors were uniformly dainty, with an occasional salmon or rose sport, always mellowed however by a soft white or primrose eye. We have always looked upon Phlox as a short-time visitor, most welcome when the garden lacks color. Until the arrival of these new "tamed" shades we used to consider Phlox the fireworks of our garden. Since it finishes blooming in about three weeks, we do not sow it in solid beds, but plant it between slower growing annuals of longer blooming season. These we find in both Petunias and Verbenas which constitute our annual insurance for color from July until heavy black frost puts a stop to even the hardy Mums.

(*Continued on page* 92)

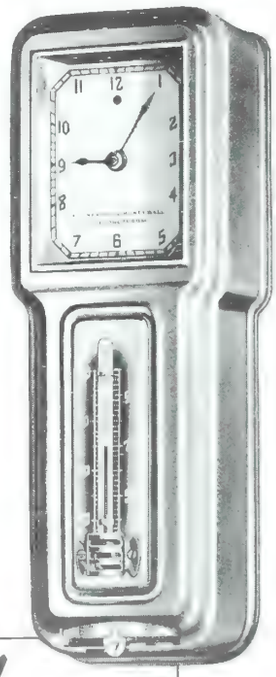


THE dwarf Nasturtiums have come to hold a high place in annual gardens. Some of them have double flowers of real fragrance and numerous colors, borne all summer



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HERE ARE LITTLE ANNUALS

CONTINUED FROM PAGE 71

Old "Butter and Eggs" is stepping out [illegible] the little yellow meadow [illegible] so totally gathered by the youngsters, promises to play a more active part in our garden. For years it has been treated like a stepchild alongside of the more pretentious Snapdragon. Hybridizers however became interested in the little waif and provided it with a lot of gaily colored new dresses. So, lo and behold, Linaria "Fairy Bouquet" is waiting to be received in a manner befitting her new attire of creamy yellow, pink, rose and lavender shades.

Gardening on the fertility-spoon Long Island plains we have always appreciated Linarias because of their frugality. They don't mind neglect, as long as they have sufficient moisture to develop quickly and enough sunshine to burst the buds. After considerable experimenting we found that they do best if sown where they are to grow and bloom. Transplanting seldom pays. Thinning out the seedlings is necessary to encourage husky growth. We sow them thinly in shallow drills along with such hardy annuals as Larkspar, [illegible] and Candytuft. Dwarf Box edging affords an ideal setting for these exclamation marks of delicate colors.

Our garden space is limited, hence there is no room for rambling Petunias to do their native tangos. For twenty years [illegible] Rose Mallow [illegible] standby. Last year, by way of experimenting, we switched over to Rose Gem. Here is a fine example of the law of compensation in the flower [illegible] What the breeder gained in compact growth and number of flowers per plant, he paid for with diminished size of individual flower. But for all that Rose Gem is a real gem of purest water. We can provide only shrubs for a background but can imagine how attractive it would look along a white picket fence.

We broadcast Alyssum (mixing one ounce of seeds with four ounces of [illegible]) early in April, even in spots to be used for other flowers later in the season. This includes the Rose bed, in spite of some Rose experts' advice to the contrary. It shades the ground, self-seeds freely, keeps down the weeds, and makes the Rose garden look bright while the Roses rest.

In retrospect, last summer's fun with the pygmies among annuals brought out their many valuable and admirable characteristics. With the exception of Nasturtiums, sadly beset by Aphis at first and cured with Black Leaf 40, all proved singularly free of insect pests and plant diseases. Phlox and Portulaca showed decided preference for dry sunny spaces, while all others did well in either sun or partial shade. Where shade guaranteed moisture, both Ageratum and Lobelia did very well. Blue Kingfisher as well as Golden Orange Daisies made the best showing where they enjoyed many hours of hot sunshine. And Nasturtiums bloomed surprisingly well, even in poor soil.

— ADOLPH KELLER

ROCK GARDEN NOTES

CONTINUED FROM PAGE 70

[illegible] flowers themselves, and the explorer's [illegible] *Phlox subulata*, *Dianthus deltoides*, *Campanula Portenschlagiana*, *Arabis albida*, and the Saxifrage *caespitosa* are gems framed in [illegible] and small pockets are jewels are set in platinum. To expect their beauty to stand out against great color masses of Aubrietia and Golden Basket is much like setting off the Kohinoor in a bushel of crystals. In the garden the results are even more dire, for aside from the cultural disadvantages, the smaller treasures are bound to look splotchy, stunted and underfed. The eye receives the impression that the garden is ill kept.

Not by any means am I belittling Aubrietia and Golden Basket. The majority of rock plants give us garden effect by massed color, and not by individual bloom. The so-called ramping plants do in the main make more lovely garden pictures in average cases. This is particularly true [illegible] the flowers are viewed from a little distance. One of the loveliest spring pictures I know is a retaining wall glowing with Aubrietia and Golden Basket, with [illegible] a cool pocket of *Saxifraga decipiens* in a good cream form. Later on Blue Gem Violas bloom in other pockets all through the summer, while the green mats of *Sedum album* [illegible] and *S. acre aureum* turn to white and golden carpets. Extremely simple, easy to plant, and caring almost wholly for itself, this is a garden filled with broad satisfying masses of color through all the season; while later, evergreen foliage softens the stones.

Where garden owners regard their flowers as a background rather than an absorbing hobby, a planting of this type is a far happier choice. For summer bloom, *Geranium dalmaticum* and *G. napuligerum* (*G. Farreri*) are good massing plants. The Pinks when well chosen can also bring good color. *Dianthus Roysi*, a hybrid of *D. alpinus* and *D. neglectus*, is a pleasing shade with silvery foliage, and a tendency to bloom along for five or six months. *D. suavis*, a little taller, entirely escapes the crude pink reproach in its blooms of soft flesh-rose.

The Bellflowers are peace-makers, both in white forms and in lavender-blues. Use *Campanula turbinata* [illegible] plants a little farther back, and the dancing merry bells of *C. Miranda* and *C. pulla alba* accent the [illegible] cade down over the rocks. They will go far toward offsetting that dreary after effect that is so discouraging in many gardens through midsummer. *Campanula portenschlagiana* is another good standby midway in size.

Alpine gardens are by nature gardens of spring beauty, for in the extremely fleeting summers of the great heights, flowers must go through all their cycle in a few short weeks, and

CONTINUED ON PAGE [illegible]

ROCK GARDEN NOTES

(CONTINUED FROM PAGE 92)

he longer lowland summers are mos mbarrassing to them—even more so o the hostess who so wishes to use ier garden at this time. Unless the arden is so large that different parts f it may be used at different seasons, rock garden should be planted with his later time in mind. Most Sedums re rampant plants to bring summer olor; and while in general their blooms re better viewed in mass from a dis ance, as a family their foliage is pleas ng on the stones throughout the year. That enterprising little *Sedum angli um,* that seemingly is determined to dopt England's own motto regarding he sun never setting upon its empire, an carry a garden through a tempo ary lull with dense mats of pinkish hite stars. This hugs the stones, casts ff new blooming progeny through the ummer and fall, is attractive in its ale glaucous foliage, and is easily ulled out without a pang whenever t is not desired. I found it once lend ng just substance and contrast enough o my *Gentiana Farreri* planting to nake an exquisite September picture. Follow this later with a ruthless weed ng of the Sedum, and the Gentians will enjoy the companionship, for they ike their roots with other plants.

SHRUBS FOR COLOR

The greatest boon to color at all imes is supplied by carefully chosen shrubs, evergreen, deciduous and flow ring. Generally speaking, large leaved shrubs are to be sedulously avoided. The Fragrant Thyme is a rampant filler, with the added attraction of fra grance for the garden, and a misty cloud of lavender that harmonizes color clashes. *Saturcia pygmaea* is closely akin, with long and somewhat later bloom. Sunroses are splendid for color mass in similar sunny places.

For cooler, more heathy aspects, the Heath family is ideal with its minute foliage. The Irish Heath (*Daboccia*) and the Scotch Heather in some of its smaller forms are attractive and will ing, though the former needs some win ter protection. There is the beautiful pink *Daphne cneorum* of trailing habit for early summer, small *Rosa rouletti,* a host of shrubby Western Pent stemons, and a number of prostrate and trailing dwarf Brooms. Just beginning to filter through to us is the advance guard of all those exquisite alpine Rhododendrons in which the Himalayas are so rich. English nur series are well stocked in a wide range of these, but unfortunately our choice is considerably curtailed unless we raise them from seed. This isn't overly difficult. My last lot in eight varieties germinated in from two to four weeks. Growth is a bit slow, but bloom tends o come while plants are still small.

The summer Gentians when well chosen are admirable plants for those parts of the garden that come near the eye. *Gentiana Hascombensis,* a hybrid of *G. Lagodechiana,* is as good a mid season Gentian as I know for general use, being of sound substance, and large upturned trumpets borne in clusters for a good two months. There is just enough purple in its blue, however, to make it bad near a true sapphire like *G. ornata* and the Cambridge-blue of *G. Farreri,* whose season somewhat overlaps. *G. sino-ornata* is still later, October usually, and nearer to the blue of *G. Hascombensis.* These all thrive with more sun and less moisture than do the Primulas, but should not have a hot exposure.

I believe we must admit that our rock gardens would be so many times improved if we would consider the sur rounding region more carefully for more things than the cultural needs of the plants. All landscape architects may not agree with me, but I do feel that the native stone of a region is not out of place in a rock garden, though some of it needs considerable clothing of its less artistic lines and color. What we need in our garden is not the actually reproduced mountain, but the sugges tion of the mountain; and going even beyond this, the suggestion of moun tains as we know them. With all the ranges of the world to draw from, a prototype for almost any mode can be found. This was particularly brought home to me when captions on the photographs of some actual mountain scenes on the Pacific Coast were cur tailed. Some score of indignant Atlan tic Coast and English readers wrote in to advise me to take a look at Nature, that she never, never disposed rocks like that! I do believe very decidedly that the quiet stratified forms of the rocky ledges of the East are far more pleasing in gardens; but in our wild volcanic region where a building lot upon one natural level is an exception, I cannot feel that we are wrong in planting Nature's handiwork. She will if we do not!

The question of level is also one of the region. It takes but a few inches to provide the drainage, particularly when we realize that the average Ameri can climate must stress moisture rather than the English problem of drainage. The moraine has attained its success with us more because of root moisture than of poor fare. In a level region like the Great Plains States, these few necessary inches give ample suggestion of a mountain range. Hilly regions may increase this to a few feet; but it is rarely other than where the great peaks of eternal snows tower just beyond the garden that precipitous construction seems in keeping with the home. Not mountains, not rocks, but a garden is our backyard goal, whether it be a broad backdrop of color, or a small bay rich with the romance of brave col lectors in the dangerous reaches of the great Himalayas.

POOLS FOR MOISTURE

For most American gardens the rocky pool is the real solution, providing moisture and a cooler atmosphere through our long droughts, and a ra tional setting for an undulating knoll beyond the water.

For poolside and half shady plant ing, the newer Primulas are true trea sures. That giant *P. florindae* bears its fragrant clear yellow whorls for sev eral months in handsome masses. One planting, backed by a Cedar hedge, is heavily massed with these, and occa sional groups of *P. littoniana* drifting forward as a late season foil. Earlier the large drifts of *Primula nutans* along the edge rear their exquisite

(*Continued on page* 94)

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[illegible] Holy Land and [illegible] Palestine [illegible] Jerusalem [illegible] Bible [illegible] What strife over [illegible] In Bible times was Wadi [illegible] Moses led [illegible] over the [illegible] Israel and Judah [illegible] Romans [illegible] their armies around the Red Sea toward the Euphrates [illegible] Nebuchadnezzar [illegible] his warriors past Judea toward Egypt [illegible] Nebuchadnezzar [illegible] Jerusalem and took its people captive; Cyrus, the liberator, who let them go back home. Later came Alexander the Great, Pompey, Herod, the Crusaders, Saladin. Here is an authentic word picture, by a skilled and observing writer, of the places through which [illegible] [illegible]

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ROCK GARDEN NOTES

(CONTINUED FROM PAGE 93)

pagoda heads of large blue bells, powdered over with white farina. I hold *Primula nutans* the most beautiful of its race, though fearful things have been written of its elusive nature. Mine thrived from seed to bloom on the same neglectful treatment as the Polyanthuses received. Those who fear it might substitute *P.* Wanda of the Julia clan for a deep wine contrast. The fiery whorls of the vermilion *P.* Red Hugh group well with the fragrant white clusters of *P. chionantha*, while the glaucous yellow-powdered foliage of the latter furnishes sharp contrast to the soft crinkled green of the former.

Bright colors are a rational choice for summer's height, for intense sunlight makes colors appear less bright by contrast. Paler shades thrill us when spring first opens—massed plantings of *Anemone vernalis*, Snowdrops, Angels' Tears, Chionodoxas and Scillas; while the hobbyist turns to the Kabschia Saxifrages, small spring Gentians, and [illegible]

thing larger there is the Pasque Flower that kindly blooms again toward summer's end.

There is seemingly no end to the treasure offered us, and so again we come back to the placing. We must recognize one great truth here. In the main, rock plants make satisfactory gardens only in massing of varieties, though rocks are fitting accents between groups. It is Nature's way in the mountains. It would, I believe, be ours if purses were limitless; but these small plants are priced largely in inverse proportion to their size. Seeds are the answer here, also the road to those new things not yet upon our market. A small bay with creviced ledges, or filled with a wet moraine, is a happy solution for growing the high alpine jewels. Let the main garden be made up of cooler mass, then give these tiny plants of storied romance a small setting of their own where the hobbyist may revel in elusive loveliness.

ANDERSON MCCULLY

GARDEN ENVIRONMENT

(CONTINUED FROM PAGE 67)

again the solution is partly prevention and partly selection of such plants as will withstand the conditions. Unless the garden can be located so that the house, some large tree in the background or a hedge or groups of broad-leaved evergreens shade it for a generous part of the day, it will be necessary to give up trying to grow tender-flowered plants, and to rely on those that thrive naturally in open, sunny locations. Even in the North, Roses seem to do better, are better colored and the blooms last longer when the Rose beds are shaded for at least a part of the day, contrary to the usual belief among gardeners. Instead, then, of having the Rose garden dropped down in the middle of an open lawn, it may be enclosed with a hedge, or shrub border, which will give it more privacy and charm, as well as benefit the plants within it.

Excessive sun is usually associated with a dry situation, but dryness may be the result either of lack of rain or a too porous soil. Scanty rainfall can be overcome by artificial watering if it is intelligently and conscientiously done. An underground irrigation system solves the problem perfectly, for with it you can have "rain at your command" in whatever quantity seems desirable. A too porous soil can be made more retentive of moisture by adding quantities of stable manure, leaf mold, peat moss, compost or other humus-making materials, and also by the judicious admixture of lime. The lime seems to coagulate the soil in some way so that it holds moisture better. Of course if acid-loving plants are to be used, the lime is undesirable, and in any case it should not be applied at the same time as the humus-making materials; for it will release certain food compounds from them too rapidly and they will be lost before the plants get a chance to use them. There is, of course, always the possibility of choosing plants that like a dry situation, and creating interesting effects with them. In the north there are a number of plants that belong to the so-called "Pine barrens flora" that are seldom seen in cultivated plantations, but that make lovely and floriferous garden groupings. The charming little Bird's Foot Violet, especially variety *lineariloba*, will edge the garden bed with masses of violet flowers in May and again in the fall. False Indigo, Hoary Pea, Kill Calf, Pink Lady's Slipper, Arbutus and many others of equal charm are available. In the southern plain states there are many native wild flowers, and those of the dry hills of southern California are unrivalled in their beauty. Stunning effects can always be created by using the native roadside Asters and Goldenrods in generous masses in front of shrubs.

Where the only available site is too wet for most garden plants, a definite program of drainage will have to be undertaken. There are so very few wet ground or bog plants available that it is difficult to make an effect that will be interesting other than botanically. Of course, in a small corner where water stands about one can grow Arethusa, Pitcher Plants, Sun Dew, Fringed Orchis, Gentians, Turk's Cap Lilies, and a few others, but the display is never a profuse one. These things are interesting as garden adjuncts but they are not effective enough to be used as the mainstay of a large and important composition.

In wet places, then, drain the land with underground lines of agricultural tile, to carry off the water, and make the soil less compact by incorporating quantities of sand or steam cinders. Once in a while it is possible, by filling, to raise the flower beds above the surrounding area sufficiently to keep them dry, but this will appear ugly and artificial unless done with the greatest care. There is always the problem of holding up the raised beds. Boards of low walls will serve, but seldom are they any help to the picture.

Many soils that are not actually water-logged are too compact for successful plant growth. Such soils abound in the middle west and on the great plains. They are potentially rich in plant food but are so solid that water

(Continued on page 95)

GARDEN ENVIRONMENT

(CONTINUED FROM PAGE 94)

d air cannot penetrate into them to ake these foods available to plants. ch soils should be underdrained here possible, and treated to a copious se of steam cinders to lighten them. ese cinders have no food value, of urse, and if enough are added to nstitute a major portion of the soil. · fertility of the area will be propornately reduced, and will have to be gmented. They are better than sand, wever, for they do not work their y down into the soil as quickly, d therefore remain effective for a ger time. Soils that are not too wet, t merely too tightly packed, can be htened by the addition of lime.

The problem of shade is perhaps more en encountered than any other adrse garden situation. Frequently there · large trees around the house, and ey may overhang the area where the rden must go. Their roots penetrate r incredible distances and draw all e moisture and plant food from the il. If it can be done without distortg the design of the property too much, ate the garden as far away at least, om large trees, as the line of the read of their branches. Even then ey will shade the area somewhat at rtain times, (which may not be a triment, but rather a benefit, as we ve seen), but their roots will not be ite so abundant in the garden area. ne fortunate aspect of this is that · trees help make the garden backound and enclosure enormously more teresting than it would otherwise be. such a garden, however, plants will ve to be chosen with the shade situion in mind. Some things like Beard- Iris never bloom well in shade, and fact most garden favorites are less bust in a shaded spot than we wish have them. Many, however, will surve and give a respectable amount of oom if they are relieved of the comtition of tree roots, and if they have enty of moisture and a good soil. In nsely shaded places there are a host of wildings available that can be used to good advantage. Begin with the various sorts of Columbine, and continue with the Anemones, Bell Flowers, Dicentras, Crane's Bill, Hepatica, Forget-me-not, Primroses, Polemonium, Vinca and Violas. Use the Aconitums, Astilbes, Foxgloves, Doronicum, Eupatorium, Polygonatum, Trillium, Wood Lilies, Loosestrife and Meadow Rue.

The matter of root competition can be taken care of either by having the garden outside the range of tree roots, or, if that is impossible, placing some substantial barrier between the tree and the flower beds. Creosoted boards sunk to a depth of two feet, sheet metal or a thin concrete wall will deter the roots. None of these need protrude above the grade unless it is desired. Root pruning has been advocated as a solution of this problem, but I think this is a delusion and a snare. It works for a while, but it makes the tree roots multiply enormously, and eventually they will get over into the flower bed, and when they do there are so many of them that they do irreparable damage. Hedges and shrub backgrounds around the garden present a problem of root competition also, which can be solved in the same way as for trees, or by leaving a narrow service path back of the flower beds and against the hedge, wide enough so that but few roots will penetrate beyond it.

Dense shade may also frequently be lessened in intensity by thinning out the overhanging trees or by taking some out altogether. The latter is a wise course if the trees be numerous, as in a woodland or coppice. The ones removed will never be missed, and those left will grow the better for it. If a few large trees are causing the trouble they can be thinned out carefully without spoiling their shape or hurting them in any way. If the shade is so lightened, many plants that hitherto would not grow in the area will be found to thrive.

TULIP COLOR SCHEMES

(CONTINUED FROM PAGE 43)

rder, Tulips planted in between the rennials brighten this part of the rden in the early season. This is also good trial garden for color combinaons and varieties, for should they ot prove successful, the flowers can · cut and the bulbs lifted without aving too large a blank. It is here at yellow Tulips such as Moonlight, vis Kennicott and Mrs. Moon show advantage among *Phlox divaricata;* ink varieties—Princess Mary, Louis Valliere, La Fiancee and others—mong *Nepeta mussini.* The lovely abella amongst *Heuchera sanguinea* another among the many lovely ffects that are possible.

This part of the garden is also an leal spot to try out the Parrot Tulip arieties, also the Bizarres and Remrandts. These beauties with their aked and striped feathered petals are ot at their best mixed with strong olors in the formal garden, but in a order with the green background of erennials they are seen to advantage. While they have been sadly neglected f late years, they should be planted more for unusual effects. The Parrot Tulip, Fantasy, is the outstanding variety at present but others of like habit are being brought out each year. The Bizarres and Rembrandts are usually sold in mixture but named varieties can be procured. To those who enjoy their gardens in the early evening I recommend planting Tulips for their fragrance. Too often we hear the remark, "It's a pity Tulips have no fragrance." Such a libel should be squashed, as anyone knows who has ever approached a bed of the variety Dido.

Fragrance is more common in the Cottage Tulips than in other sections and I suggest planting such varieties as *Gesneriana lutea,* Avis Kennicott, President Hoover, Orange King, Buff Beauty, *Retroflexa superba* and Ambrosia for their fragrance; these in addition to the variety Dido. This is the Tulip I will hold to, and were I confined to one variety it would be this one, for in addition to color and form it has the crowning glory of a flower, fragrance.

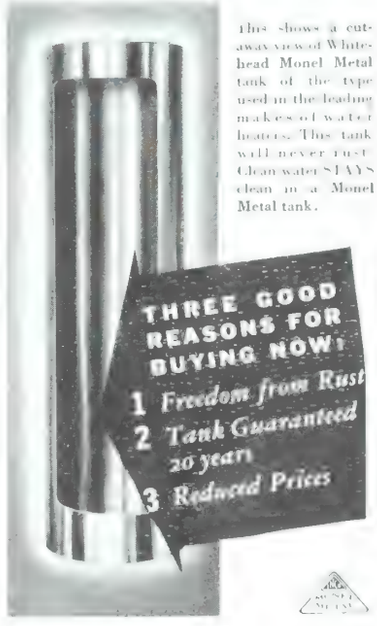


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GARDEN STEPS

(CONTINUED FROM PAGE 42)



A [illegible]

[illegible] the years. Unfortunately, this fact is not always realized, and so we too frequently encounter that most unpardonable of [illegible] underfoot.

Limitations of space make it impossible [illegible] sound construction of all types of garden steps, but the [illegible] below will help to make clear some of the basic principles which apply to practically all of them.

[illegible] quate foundation. Failure to provide [illegible] will stand up under frost, rain and constant usage is one of the commonest mistakes. It is one of the most serious, too, leading to all manner of difficulties.





PROPER methods of constructing stone and brick steps are illustrated here. Particularly to be noticed are the matters of foundations, step heights and [illegible] treads to insure firmness and freedom from weather disturbance.

Making foundations unnecessarily deep is far preferable to having them too shallow or composed of questionable materials which may settle or bulge, as [illegible]

[illegible] in brick and stone steps is another of the points which the drawings bring out. This, as has been said, makes for solidity. In steps made of these materials, especially, it is well to slope the [illegible] rain water. In doing this care should be taken not to make the variation from the horizontal so pronounced that it is noticeable to one using the stairway in either direction.

Again, consider the question of the proper height of risers—which is the same thing as saying the difference in vertical level between any two steps in the flight. It is essential that any stairway, whether outdoors or in the house, be easy to ascend or descend. A riser height of 6" is an excellent basis for steps in ordinary situations, and should be exceeded only in exceptional cases. In the case of gentle slopes, this figure can be cut down to 4" or even less, producing even greater ease in use.

Finally, let each tread be adequately wide from front to back—1' is none too much to provide safety and a feeling of naturalness underfoot. The narrow tread is an abomination which no garden deserves to suffer.







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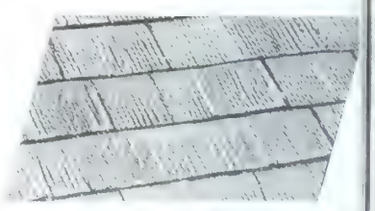
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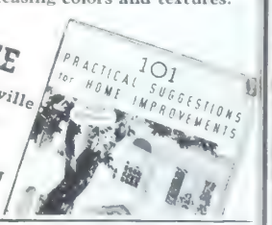
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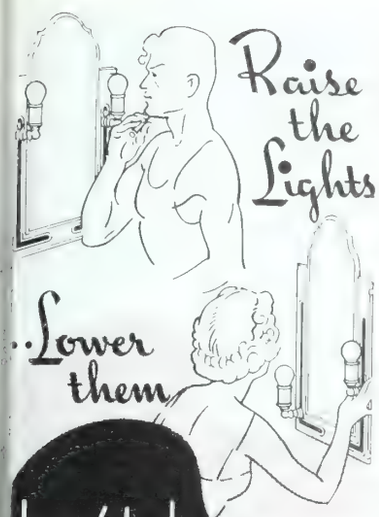


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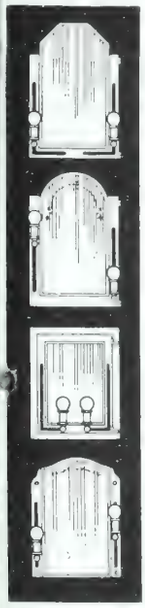


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LILIES FROM SEED

CONTINUED FROM PAGE 68

hotbed, where they do just as well as in the greenhouse. Only in the hotbed I cannot hang over them and water every move they make with the same facility that I can in the greenhouse.

The soil for the seeds consists of one part loam, one part sand and one part finely-screened leafmold. This is the mixture we use, since our soil is a heavy clay. Where the soil is sandy less sand and more loam might be a better mixture. The openings at the bottom of the pots are covered with several pieces of charcoal, which keep the soil sweet and prevent it from seeping out of the hole. At the bottom of the flats a layer of sphagnum moss is laid to prevent the soil from draining

OUT-OF-DOORS ON PAGE 156

Where there are no hot beds available and no greenhouse the lily seeds can be sown out-of-doors in frames. In the New York region they should be sown between April first and seventh. The frames must be well drained and can be filled with the same mixture of soil to a depth of from six to eight inches. Perfect drainage should always be provided for the Lilies from their seedling stage to flowering maturity. When grown out-of-doors in cold-frames the young seedlings should be shaded by having a lath screen placed over them. One is frequently advised to plant the Lily seeds right out in the garden. Gardeners have told of their success with this method, but I have always failed when I tried it.

It is important to plant the seeds thinly—that is, about one inch apart each way—so that the young seedlings will not crowd each other. Crowding encourages damping off. Moreover, if there is sufficient space there is no hurry about transplanting the seedlings. The pots filled with the soil mixture are watered and allowed to stand for a few hours.

Then the seeds are planted and covered with soil as deeply as their height. The pots or flats are watered again and stood on the greenhouse bench or hotbed. Sometimes during the course of watering or after a hard rain the seeds will become uncovered and need another layer of soil over them.

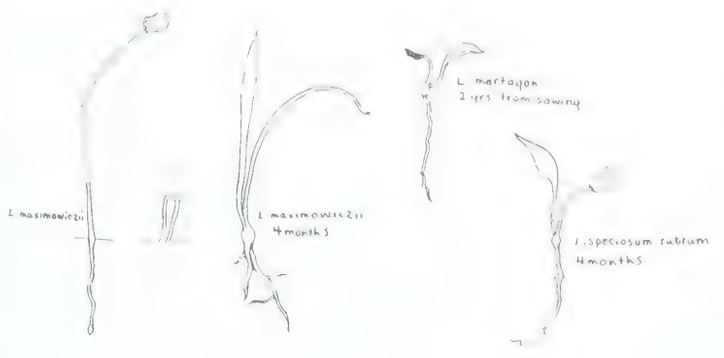
In from ten days to three weeks the drama becomes visible. The little seed pushes a stem out of the narrow end of its ovoid shape. The stem seems to grow both down and up. It grows so quickly in both directions that it pushes against the soil and is bent over like a hair pin and rises up into the air like the tiniest of green wickets. Once up in the air the stem straightens out and at its tip carries the shell of the seed. Under the ground at the end of the stem an ivory thickening is formed which gradually grows into a bulb. This first stem is not the true leaf. Soon the true leaf grows out from the embryo bulb. Four months after the seed has been sown there may be two or three true leaves and a fair-sized, fully formed bulb. The flowering stem eventually rises from the bulb, but this may take one or even two years.

GERMINATION TIMES

Most Lilies germinate in from four to six weeks.

Concolor has come up in two or three weeks and had slender grasslike spears two inches high; so have *pumilum* and *regale*. *Tsingtauense*, *primulinum*, *amabile* and *davemottiae* made good-sized bulbs in five months; *martagon* in one year had roots six inches long, and *L. philippinense formosanum* sown in late January had long roots by April twenty-fifth. This Lily often flowers the first summer, like an annual, as does *L. longiflorum* (the Easter lily), grown commercially in Bermuda, but which grows wild in the Lukiu Islands

CONTINUED ON PAGE 158





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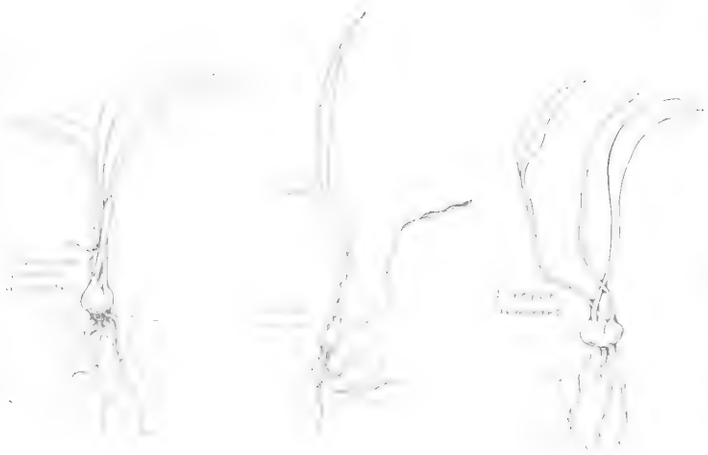
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LILIES FROM SEED

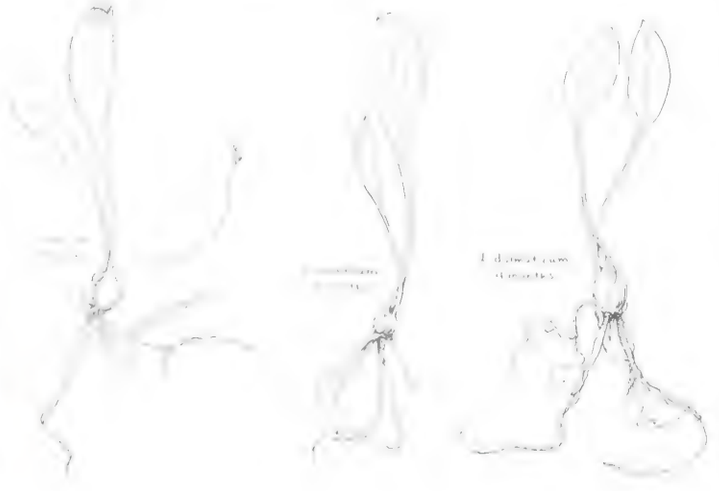
(CONTINUED FROM PAGE 97)

[illegible] gardener is able to secure anything as near a real choice as a few meagre seeds of *auratum* or *rubellum*, and they germinate, he will naturally not discard [illegible]. But once he has a stock of seeds [illegible] to select, only the strongest and best looking should be kept. For gradual deterioration of *Lilium* seeds in many gardens may be caused [illegible] the habit to survive. Perhaps, also, due to the desire for increasing the stock of these trumpet Lilies exhaling their delicious perfume, too many plants are allowed to set seed, which weakens them.

If the seeds have been planted thinly and are growing along nicely the bulbs need not be moved until the autumn after they have been sown. But if they show signs of damping off, or of *rotting*, they are dug up and moved to fresh soil, consisting of one part loam, one part leaf mold and a little sand. As the summer advances the pots are taken from the greenhouse or hotbed and stood in a coldframe where they are sunk in soil to prevent their drying out. Laths are put over them for shade. The flats are placed in a coldframe, too, and are also shaded.

After their first summer, if the seedlings look big enough to stand being transplanted to the trial garden in rows, they are moved, but if they look small they are left in the cold frames over the winter and mulched with salt hay. By the end of the second summer the Lilies are strong enough and big enough to move to the flower beds. Many of them flower the second sum-

(continued on page 99)



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LILIES FROM SEED

(CONTINUED FROM PAGE 98)

ear and practically all of them will flower the third.

Lily seed should be harvested as soon as the pods are brown and begin to split open. Some late-flowering species, however, ripen their seed so late that the frost catches them before they are ready to be harvested. This is true of the tall yellow-flowered *Henryi*, the rosy *speciosum*, and the dramatic white and gold *auratum*. These Lilies should be cut off about a foot from the ground and placed in a jar of water indoors until the pods are ripe.

For years we have raised the following Lilies from seed and have them by the dozens. They are listed in the order of their prolificness and ease of growing from seed for me:

Of the Asiatic Lilies there have been seedlings of *regale* and its beautiful hybrids *princeps* and *sulphurgale; pumilum; elegans* in variety (now called *L. dauricum*), *hollei, callosum; willmottiae; dauuli; concolor; philippinense formosanum, auratum* and *speciosum*. We have also raised a few *cernuum, sargentiae, tsingtauense, medeoloides distichum* and *centifolium*.

Of the European Lilies, seedlings have been raised of *candidum* which came to me from the Abbé Soulliet who has a fertile strain. The *candidum* seed has produced a fine flowering plant two and a half years from the time it was sown. We have also raised *croceum* (now *bulbiferum* var. *croceum*), *pomponium* (not good looking), *L. maximowiczii, martagon* and *leichtlinii*.

The American Lilies have been difficult for me, as might be expected of prophets in their own land, and I have only succeeded with *canadense, parvum* and *superbum*. However, I buy good clean bulbs of all the American varieties from my Lily-growing friends on the West Coast.

Some handsome Lilies either do not come true from seed or set none. *Hansoni* does not seem to produce seed to its own pollen and can be increased by the division of the bulb which grows rapidly under the ground or by scales. *Testaceum* is a handsome Lily with a deep cream, almost apricot-colored perianth, revolute segments and stamens tipped with orange gold anthers. It is one of the infertile hybrids, but can be increased from bulb scales. The scales are pulled off from the mother bulb, planted in moist sand and in due time it will be found that one or more tiny bulblets have formed on each scale. *Tigrinum* sets no seed but forms bulbils in the axils of the leaves which rapidly grow into Lilies as they drop on the ground around the mother plants or are planted in the frames. *L. myriophyllum* has bulbils in the leaf axils as does *L. bulbiferum* (which I do not think worth growing).

To raise Lilies from seed gives one a healthy stock, for the seed does not carry the fatal mosaic disease. When grown from seeds all plants are apt to give some variation in color, height and form, so a collection of home-grown Lilies will be both healthy and varied.



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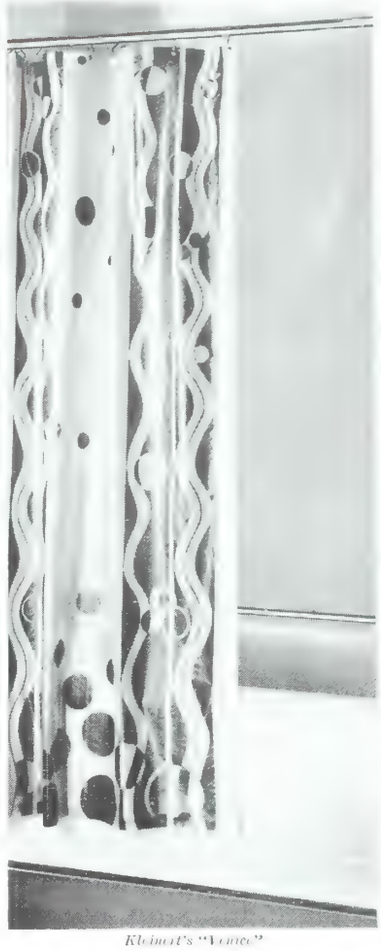
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all with a price-list inviting you to sit down

758. MAYTIME STERLING by Alvin is one of the newest patterns in silver tableware, just out this Fall, expressing the mode of today with dignity and charm. The pattern is shown in a folder that gives you complete price list. ALVIN CORP.

759. FIDDLE THREAD is a recent design in sterling silver flatware with a history that dates back to the reign of George III (1760). The folder gives you all prices, and pictures the pattern—authen-

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764.

with a foreword by Sir Oliver Lodge, is a history that starts with the "master potter's" early days, and carries down to modern times tracing the origin of patterns that have come through the centuries to grace your table with distinction. JOSIAH WEDG-

765. A PLATED ARTICLE, by Charles Dickens, was first published in "Household Words" in 1852. It's a delightful description of a visit to the factory where Spode china was being (and still is) made, reprinted with colorful illustrations of several

766. THE LURE OF FINE CHINA is the illustrated story of beautiful tableware, showing settings formal and informal, simple and elaborate. If you've a passion for luxuriously lovely china, you'll enjoy viewing the dinner service of a variety of imposing potentates in many parts of the world. THE ROSENTHAL CHINA CORP.

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772. CATALOGUE of a company of wine merchants originally founded in 1830 gives advice on the selection, care, service and proper uses of wines—and a chart of vintage years. It helpfully itemizes "suggested cellars", both modest and elaborate. BELLOWS

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779. 12 IDEAL ROOMS is a group of a dozen room settings designed by leading interior decorators. To a diagram of the room arrangement, and notes on color schemes and decorative details, they add information on the Perfect Sleeper tuftless mattresses, studio couches and other bedding products used in each room. SLEEPER, INC.

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785. RESTFUL SLEEP. Do you know why sheets often become too short? What length is correct for proper bedmaking? How to judge quality in sheets? Would you like a well illustrated description of how to make a bed properly, to launder and care for linens? Then here's a booklet for you. UTICA AND MOHAWK MILLS, INC.

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(Continued on page 110)

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789. STEINWAY LOGIC, prepared as an aid in the selection of a fine piano, gives an inside story of piano making and piano action, to help you understand the points of quality that make a fine piano. STEINWAY & SONS.

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(Continued on page 102)

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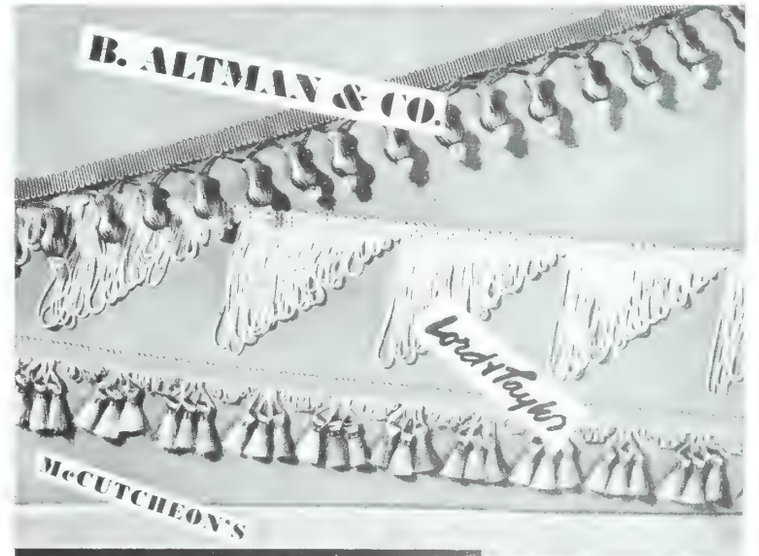
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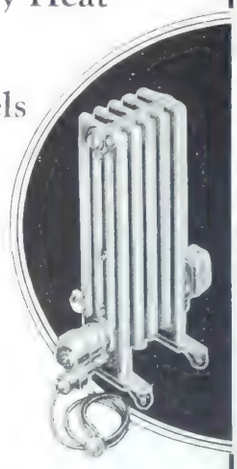
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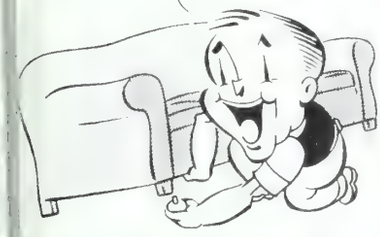
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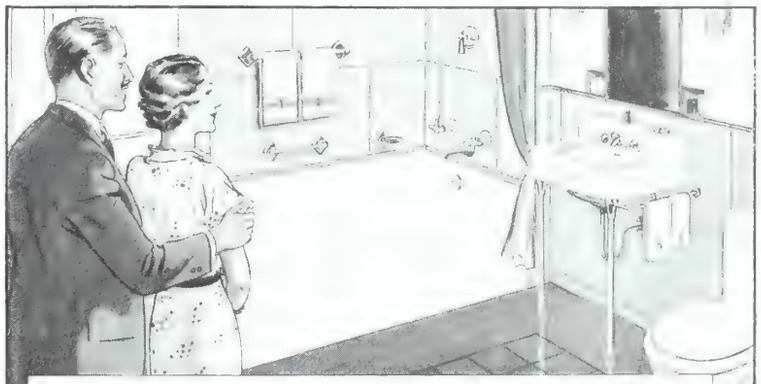


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A WINTER GARDEN OF FLOWERING SHRUBS.

LILACS

FLOWERING TREES

JAPANESE ROSEFLOWERING AND WEEPING

WINTER STORAGE

The time to cut down and dig the Dahlias is right after their foliage and stalks have been killed by the first frost. A sharp, heavy knife is as good an implement as any to slice off the stalks just above the ground. Then take a spade, cut down for a foot through the soil all around the plant and six inches out from the stalk, and carefully lift out the whole tuber clump and the soil around it. Turn the clump upside down to drain the liquid out of the hollow stump, and dry for several days before storing. Sand and slightly damp peatmoss are both good storage mediums.

Apples, late Pears and all other fruits intended for Winter storage should be hand-picked just before they are ready to fall from the trees and carefully sorted so as to discard any which are bruised, wormy or otherwise defective. Unless such fruit is in perfect condition when put away, trouble will develop and spread under the best storage conditions. An ideal plan is to wrap each selected fruit in soft paper and box.

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25 SCILLA SIBIRICA, Blue .90
1.75
25 COTTAGE TULIPS
11.50

Schling's Bulbs

THEY HATE RED!

(CONTINUED FROM PAGE 64)



THE star-shaped cups of Lilium concolor are deep scarlet. As they grow only 8" high, they can be used in rock gardens and border front edges

rolled. And red flowers are invaluable n the garden when used with economy nd tact. Nature, herself, is wary in he use of this arrogant hue. Cast bout in the horticultural card catalog f your mind and you will not be able o name many red flowers, that is, lood red or pure scarlet. Towards the nd of the season Nature, with unerring feeling for the fitness of things, ets herself go, the woods and roadides flame, the garden, unless firmly eld in leash, takes on a richer tone, nd we warm our chilling fingers at he welcome glow.

CONTRAST

Some one has said that contrast ightly used is the secret of color harmony, "that this is the lesson we may arn from all the great colorists in rt; in all great pictures, in all great nstances of decorative design there is lways some strong color contrast". his is as true in the garden as elsehere, and when we accept this as the uth we are no longer satisfied with ose mild ensembles of pale tones—ink, mauve, pale yellow, dim violet, ray—with which we have been divertd these many years. Drop a scarlet oppy or a few wands of red Pentstemon into such a faint assemblage and atch it come to life. It is magical. It is not intended to suggest that d is easily handled in the garden, for is an aggressive color and disagrees no uncertain terms with many ues—with crimsons, crude blue, many inks, sunflower yellow, with magnta; it must always be used sparingly nd after careful consideration. But to ave it out wholly is to deprive the arden of a rarely stimulating inuence.

RED AGAINST BLUE

It is the apt hue to bring to life he dim dilute blues—certain pale ises, *Campanula lactiflora,* and the ke; red and white flowers are deciously gay and playful in association -red and white Tulips, red Tulips and hite Flax, scarlet *Pentstemon barbatus Torreyi* and the chaste Phlox Miss ingard. It is splendidly rich with the olet and near violet tones—purple Iichaelmas Daisies against the flaming draperies of Virginia Creeper, purple Irises with scarlet or red Oriental Poppies, and when you are in reckless mood plant a bed of scarlet Tulips—the lovely and fragrant *acuminata,* say—beneath your Wistarias. Red flowers are delightful with all the fluffy gray-white things, with Gypsophila Bristol Fairy, or *Valeriana officinalis,* or with the silver foliage of Artemisia Silver King, or against some shrub with bronze foliage. Then there is a whole range of hues that is vastly improved by a topping off of scarlet, beginning with cream through pale gold to apricot, salmon and orange—then the flash of scarlet to give the whole definition. The most fastidious will not blench at such an association.

SALMON AND SCARLET

Certain salmon and scarlet tones are fine in one another's company. Try the two fine Sweet Williams, Newport Pink and Newport Scarlet. They play up to each other amazingly. If you feel that the red of *Lychnis chalcedonica* is too harsh, tone it down by means of the companionship of a few clumps of that blackish crimson Sweet William that has bronze foliage.

TYPES OF REDS

Of course, reds are of more than one type and each needs to be handled with care and understanding. There are profound reds, as in the ineffably sweet Rose Etoile de Hollande; high vibrant reds, as in the species *Tulipa praestans;* deep blood reds as the fine Darwin Tulip Eclipse; angry reds as *Lychnis Haageana,* and so on. All have their uses, and each in its way may be made momentous.

As I look back now at the end of the season over the garden episodes, in my own or the gardens of others, that have given me special pleasure, I am surprised at the number in which red flowers have played a part. There was that moment when in the cool spring garden a fiery galaxy of Scarlet Windflowers, black stamened, burned above a spread of warm purple Aubrietia. Then there were the bright beacons of the grand scarlet Tulips, the wild species, kindled on the heights

(*Continued on page* 106)

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Schling's Bulbs

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THEY HATE RED!



Penstemon digitalis, an American native, grows [illegible] high. It is found [illegible]. Main [illegible] Lobelia, 3 feet tall [illegible]. Phlox, 3 feet, is one of the best [illegible]

of the pink and white ones, with purple-leaved Lavatera and Scrophularia macrantha, *Penstemon digitalis*, with its lipped flowers, open flowered Red Campion and Dragon, *Malcolmia*, *praecox* and the late-flowering *Stocks*, as well as those two small flashing beauties, *T. lini-* and *T. Burmannica*. All these [illegible] well-drained soil and sun.

COLORED FOLIAGE

Then there are the [illegible] and Heuchera Rosabella, salmon and white, and there about the [illegible] of Oriental Poppy, with [illegible] of *Stylophorum*. It has [illegible] And speaking of Poppies there is [illegible] as the eye can reach, that the heart is warmed and spirits dance at its sheer loveliness. And I find in my note book a good word said for Heuchera Pluie de Feu combined with *Sedum* [illegible], a long-lasting association good for a narrow border; for clumps of *Lilium concolor* against the muted blue of *Ceanothus prostratus*, for scarlet Gladiolus interplanting *Galtonia candicans*, and for the new and very fine semi-double Geums, Fire Opal and Princess Juliana, the one brightest orange-scarlet, the other warm salmon-orange. They bloom long and lustily and are perfect in one another's company. Instances of such good companionships might be multiplied indefinitely.

[illegible]

As I have said, there is not a vast [illegible] but each season has a few that may [illegible]

[illegible] Red Campion or even a [illegible] and make their [illegible] invaluable.

SHRUBS

Among shrubs, for instance, there is the Japanese Quince, *Chaenomeles* [illegible] *Kelseyi*, *sanguinea*, with its bloodier variety *atrorubens;* numerous Rhododendrons and Azaleas, and many Roses. Who does not love a red, red Rose! And they are usually the most fragrant. My favorite is the hybrid tea Etoile de Hollande, both for sight and scent, but there are others of distinguished beauty in this class that come to mind: Chateau de Clos Vougeot, General MacArthur, George C. Waud, [illegible] Duplicr (plant it behind Madonna Lilies), National Emblem, Captain Ronald, Clerk, Padre (a wonder), Red Letter Day, Hadley, among others. And among the hybrid perpetuals that glowing old friend General Jacqueminot, and Baron de Bonstetten, George Dickson, Jubilee, Prince Camille de Rohan, deep-hearted and black shadowed, Ruhm von Steinforth—too often forgotten, these. There are several red-flowered Rugosa Roses that may be made use of in the shrubbery borders, as well as certain species. Many shrubs have scarlet berries as well as warm-hued foliage that may be made use of for autumn effects.

CLIMBERS

Of climbers with red flowers there are very few. There is the graceful *Lonicera* [illegible], with urn-shaped blooms and small lovely foliage; there is the rather rowdy Trumpet Creeper, *Campsis radicans;* there are *Lonicera sempervirens* (a little tender), and numerous climbing Roses, notably Pauls Scarlet, a superb intemperate

(*Continued on page* 107)

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Amphion	(B) *White magenta spot*
Atrosanguineum	(B) *Blood red*
Boule de Neige	(D) *Pure White*
Caractacus	(C) *Warm crimson*
Charles Bagley	(B) *Cherry red*
Charles Dickens	(B) *Scarlet*
Dr. H. C. Dresselhuys	(B) *Amber red*
E. S. Rand	(C) *Deep Scarlet*
Everestianum	(C) *Rose Lilac*
F. D. Godman	(B) *Crimson dark blotch*
H. W. Sargent	(B) *Crimson*
Ignatius Sargent	(B) *Rose scarlet*
Kettledrum	(B) *Rich crimson*
Lady Grey Egerton	(B) *Silver blush*
Lee's Dark Purple	(C) *Dark purple*
Mrs. C. S. Sargent	(B) *Pink, yellow eye*
Old Port	(C) *Rich Plum*
Parson's Gloriosum	(B) *Purple rose*
" Grandiflorum	(B) *Bright Carmine*
Purpureum elegans	(B) *Purple*
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Paul Thirion. Red
President Fallieres. Pink.
President Poincare. Tricolor.

One plant of each ... $10.75
(regular price $12.50)

Carefully packed; shipped express, charges collect.

Our new list of Lilacs, Tree Peonies, Tulips and other needs for fall; ask for a copy.

FARR NURSERY COMPANY
Box 106, Weiser Park, Pa.

THEY HATE RED!

(CONTINUED FROM PAGE 106)

glory, Climbing Richmond, Climbing Gruss an Teplitz, the well-named Australian Scorcher, the new Blaze, Royal Scarlet Hybrid, Miss Marion Manifold, another Australian, and so on. Among annuals may be chosen a few Sweet Peas, certain Nasturtiums, the Scarlet Runner Bean and the frail little Cypress Vine from tropical America, *Quamoclit pinnata*.

EARLY BLOOMS

In the spring among hardy plants we have *Anemone fulgens*, hardy in favored locations, the numerous grand scarlet Tulips, the species and also hybrids, and among the latter let me recommend among the earlies, Vuurbaak; among the Cottages, Henry Correvon; among the Darwins, Eclipse. Also among bulbous plants we have *Calochortus Kennedyi*, that most dazzling Mariposa Tulip, *Fritillaria recurva*, and the Firecracker plant, *Brodiaea coccinea*. All these for well-drained soil in lot, sunny situations.

LATER ON

As the season advances we have several Dianthus, annual and perennial, hardy Carnations, Heucheras, Potentilla Gibson's Scarlet, *Aquilegia canadensis* and *A. skinneri*, *Delphinium nudicaule*, several Helianthemums, especially Boule de Feu that is lovely in the rock garden with *H.* Brunette and *H.* Apricot; *Lychnis Haageana*, Geum Mrs. Bradshaw and Fire Opal, and the following annuals: Clarkia Vesuvius, scarlet Balsam, the quaint little Zinnia Red Riding Hood, Zinnia Liliput Scarlet Gem, several Snapdragons, *Mimosa Wageneeri*, *Anagallis arvensis*, the Scarlet Pimpernel, Verbena Burnett's Scarlet and the fiercely flaming *V. chamaedritolia*. None of these is very tall.

Taller subjects include Lilies—*L. concolor*, *L. tenuifolium*, *L. chalcedonicum*, *L. elegans* vars., *L. canadense* (red form), *L. philadelphicum*; then there are the richly spotted Tigridias, such Oriental Poppies as Taplow Scarlet, Lord Lambourne, Glowing Embers, Beauty of Livermore, etc.; *Lychnis chalcedonicum*, Sweet William Newport Scarlet, *Pentstemon barbatus Torreyi*, Hollyhocks in dark and light tones of red, Cardinal Flower (*Lobelia cardinalis*), Gladiolus, Montbretias, Dahlias, the tall summer Phloxes. Among these fine varieties are Africa, Debs, Firebrand, Coquelicot, Hauptman Kochl, Baron van Dedum, Beacon, Gustaf Lind (dwarf and salmon-scarlet), and others. The wheel-like regularity of the Phloxes, as well as their strong color, needs to be broken up by the intervention of such plants as the blue and silver Globe Thistles (Echinops), *Artemisia lactiflora*, or the silver-leaved A. Silver King, of *Veronica virginica*, the blue and white *Aconitum napellus bicolor*, *Bocconia cordata*, Platycodons, *Physostegia virginica alba*, *Salvia virgata nemorosa*, the misthlie sort, Lavender, Nepeta, and the like.

ACCENTS OF RED

To infuse life into the pale masses of Michaelmas Daisies we may make use of clumps of Red Hot Poker plants. And for bedding we have certain jewel-like miniature Dahlias, tuberous-rooted Begonias, Fuchsias.

BUT WITH CARE

But best be wary of red beds. I shall never forget the deafening blare of color arising from the parterres of Windsor Castle during the reign of the hearty late King Edward VII. They were entirely planted with the reddest of red Geraniums!

Again, as Autumn approaches, we say:

"DON'T BURN YOUR LEAVES!"



Dry leaves are rich in plant food, if properly treated. So are weeds, vines, cuttings, and in fact all the non-woody rubbish from the garden. Don't waste this valuable material. Mix it with "ADCO" and it becomes a rich fertilizer. It's easy—anyone can do it. Send for "Artificial Manure and How to Make It"—FREE.

Seed and hardware dealers sell ADCO

ADCO WORKS, Carlisle, Pa.

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10 bulbs each in 10 distinct varieties of Darwin, Cottage and Breeder Tulips — at this special price.

Afterglow—*Rosy Orange*
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Snowstorm—*Pure White*

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NO GARDEN IS COMPLETE WITHOUT A GROUP OF BEAUTIFUL PARROT TULIPS

ADMIRAL OF CONSTANTINOPLE—Deep scarlet shaded orange and yellow.

COFFEE COLOR—A beautiful combination of brown and yellow. Most unusual.

CRAMOISE BRILLANT—Fiery crimson with black markings. Very large flower.

LUTEA MAJOR—Golden yellow with a light suffusion of scarlet. Green stripes on outer petals.

PERFECTA—Light scarlet striped on green and yellow ground.

COLLECTION

20 bulbs each of the 5 varieties, 100 bulbs in all— $5.50

With each order we will send free of charge a copy of our new Bulb Catalog.

Schling's Bulbs

Max Schling Seedsmen, Inc.
Madison Ave. at 59th St., New York City

Pack the bags!



BAMBOO ARCHES, JAMAICA

COMING TO ISLANDS. Whether the island be large or small, familiar or unfamiliar, there is only one time to approach it if the approach is to be enjoyed. Noon is too glaring and obvious. Sunset is dull and finds the senses at low ebb. Dawn is the time to come upon an island, dawn after a night of not too heavy sleep, from which one rises wide-awake and bolts out on deck to peer through the pearly gray light. Like many another spiritual experience, coming to an island is best enjoyed on an empty stomach.

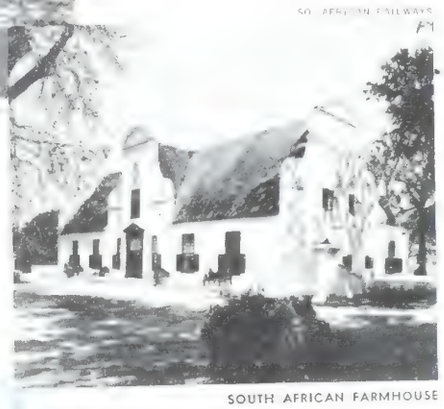
THERE'S A LADY Among travelers the saying goes that, let a man once live in the Far East any length of time, and thereafter he belongs to the brotherhood of all men who have lived there. You encounter them on boats, on trains, in outlandish places and amid ordinary and polite surroundings, these men to whom the East has been mistress, on whom they look back with mingled terror and affectionate remembrance. They seem, too, to have their own signs and passes

SOME SAY THERE ARE, and maybe there's truth in the saying, that five things can be found all over the world —the love of God, the Singer Sewing-machine, the beauty of women, the Standard Oil can and the Continental [illegible] Line



INDIA STATE RAILWAYS INDIA

INDIAN RIVERS. Not till you've gone there do you realize how much of the life of India is lived on rivers, how much of the strange religious ceremonies centers around rivers, how rivers make or ruin the day-to-day existence of a teeming populace. Literally millions are at the beck and call of Old Man River.



SOUTH AFRICAN FARMHOUSE

SOUTH AFRICA. This fall and winter Johannesburg is putting on its best bib and tucker to welcome the world to its Empire Exhibition celebrating that city's 50th year. Since South Africa is a little empire all in itself the exhibits will be enlightening, instructive and unusual.



MEMORIAL LANTERNS

VOTIVE LANTERNS. Just as Occidentals place memorial windows and tables in churches to commemorate their dead or some Heaven-sent favor, so do the Japanese give lanterns to their favorite shrines. You find them clustered by the scores and hundreds around Buddhist temple grounds. Stone was the first material used, but bronze, tile, iron and porcelain appeared.

MUDDY MONDAY. Washerwomen the world over cling to the same creed—that all flowing water is cleansing. Flowing water plus energetic smacking and pounding. This belief is the bond between washerwomen of the Dutch Canals, their sisters of Italian rivers, their yellow kin of Oriental streams and their chocolate relatives of Jamaican mountain streams. They have another universal mark—call to these women and they'll always give you a saucy answer.



ITALIAN ENIT IN NAZARETH

HOUSE

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Home Equipment and Features for the Bride





. . . inherent

In any smart circle, whether they are debutantes or young matrons, their background of correct social usage demands sterling . . . . . for ... there is no substitute . . . . . But, after all, the unique charm of ... Silver lies in the beauty of its lines . . . . . the individuality ... designing . . . . and the skill of its fashioning. Astute young ... each set ...ocrats, fully aware of the importance of having only the best, ... ewdly selected ... atterns in exclusive WALLACE STERLING.

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SINCE 1690

A guide for the bride,
past, present or future
. . . of furnishings, glassware,
china, linens, silver, equipment
. . . from the 1936-1937 offerings
of leading manufacturers
. . . all of it available in larger
centers throughout the country
. . . chosen by House & Garden's
editors for style and practicality
in the medium-priced field

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Richardson Wright, Editor · Robert Stell Lemmon, Managing Editor

Margaret McElroy, Associate Editor · Julius Gregory, Consultant



To greet the bridal pair

and celebrate their

commencing the ancient and honorable

estate of

Holy

Matrimony

on

Saturday the fifth day of December

One thousand nine hundred and thirty-seven

at Saint John's Church

Far Rock



Mr. and Mrs. Archer Renwick Marion

request the honour of your presence

at the marriage of their daughter

Susanna Marion

to

Mr. Richard Watson Carter

on Saturday, the twenty-first of June

nineteen hundred and forty-one

at half after five o'clock in the afternoon

Garden City, Long Island



Wedding Etiquette



BY THE EDITORS OF VOGUE

● Brides—may their number never be less—undergo a sort of sea change in the few weeks before their marriage: the most efficient and modern of them are apt to grow starry-eyed and absent-minded. But it is a strange creature indeed who is not interested in her own wedding preparations; and all parents are anxious, naturally, that their daughter's wedding shall be everything that taste and affectionate care can make it. Even though the family fortunes are small and the family's tastes of the simplest, a small and quiet wedding may be as charming an affair as the most pretentious, provided the same regard for convention is observed.

Sometimes, however, "convention" is confused with "superstition."

There is probably no human event in the world so surrounded by superstition as a wedding. Most sensible people ignore such traditional warnings as that of bad luck attending a wedding in May or on a Friday. But there is something colorful and amusing about obeying the time-honored dictum of "something old and something new, something borrowed and something blue, and a silver sixpence in her shoe." Many a bride has suffered from that silver sixpence (or a more prosaic shiny new dime) to bring her new life luck! Another charming superstition is the throwing of the bride's bouquet in the firm belief that the bridesmaid who catches it will be the next girl to be married. Still another old custom is the stirring of tiny silver favors into the bride's cake. A thimble, a penny, and a ring are the traditional ones, but modern jewelers have invented many others, as well. There are even brides who leave a seam in their wedding dresses unstitched until the last minute—because to wear a completely finished wedding dress before the wedding day brings unimaginable disaster!

There is only one superstition which seems to have neither a decorative, amusing, nor practical character, and which is, moreover, often confused with etiquette. This is the belief that it is bad luck for a bride



to take part in the wedding rehearsal. Since rehearsals of weddings are a comparatively modern development, it seems hard to believe that this superstition has any roots in antiquity. To heed it may prove to be a very real drawback to the wedding preparations. For a bride merely to "look on" at her wedding rehearsal is never so satisfactory as for her to take part in it herself.

List of Expenses

Before we discuss in detail the many preparations for a wedding, it seems logical to list the expenses which are undertaken by the bride's family, and those which belong to the groom. Arbitrary as these rules may seem—and perhaps as unreasonable as any superstition—they are obeyed by all those who respect correct social usage.

By the Bride's Family

1. The bride's trousseau.
2. All wedding decoration, either in church or house.
3. The bridesmaids' bouquets.
4. The transportation of the wedding party to the church.
5. The church expenses, except the clergyman's fee. These might include such things as the carpet from curb to door, the awning, the music, et cetera.
6. The wedding breakfast.

By the Groom

1. The bachelor dinner.
2. The [illegible] ring.
3. The bride's bouquet and the ushers' boutonnières.
4. The clergyman's fee.
5. Transportation of himself and the bride from the church [illegible] (not necessary if one is sent for the purpose).
6. The wedding trip.

First Preparations

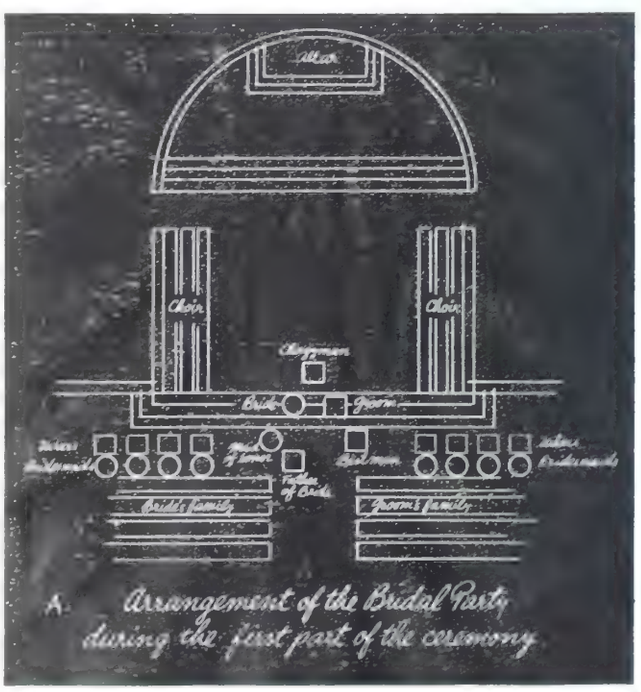
Probably, the first thing that the bride has done is to invite her friends to be bridesmaids. Indeed, she may have done this years before!

There are girls in the world unfortunate enough to have none but plain friends; and certainly a regard for friendship is more important than a regard for appearance. But, when it is possible to combine the two, the wedding party should be a memorable picture.

Next to the difficulty of choosing one's bridesmaids is the choosing of their costumes. It is extremely difficult for a brunette who is four feet eight inches tall to look her best in a frock and hat identical to one worn with great effect by a tall blonde; but this seemingly impossible feat can be achieved by means of taste, care, and infinite patience.

The other preparations for a wedding usually begin as soon as a date has been set. First of all, the church must be engaged for that date. There is no one day of the week more correct than any other for a wedding; except that smart weddings are never performed on Sunday, and a large church wedding should never be held in Lent. Protestants may be married quietly during Lent (for Catholics, a dispensation is required). But anything approaching festivity would be in poor taste, if not actually forbidden by the Church.

The clergyman whom the bride and groom want is asked to officiate. This is usually the clergyman of the church attended by the bride's family, although a difference in religious beliefs held by bride and groom sometimes alters the case. If the groom particularly wants a certain clergyman to marry him, the bride usually agrees to this. It is not at all unusual, also, for a wedding ceremony to be divided, and performed by two clergymen.



The Guest List

Before the invitations or announcements are ordered, several decisions must be made:

1. Whether the wedding is to be in church or at home.
2. Where the wedding breakfast is to be held.
3. Which guests are to be asked to the church only and which to both ceremony and wedding breakfast; or, in some cases, which are to be asked to the breakfast only and which, if the ceremony is to be private, to both; and, finally, which are to receive neither invitation, but an announcement instead.
4. The time of the wedding.

These points having been decided, a double list is made, to include the friends of the bride and her family, with addresses, plus the friends of the groom and his family. To avoid difficulties, this combined list should be promptly reduced to alphabetical order. If a secretary is employed, she may be entrusted with the task of addressing the invitations. Many families, however, attend to the sending of the invitations themselves, and in such cases, it is doubly necessary that the lists be properly arranged. One member of the family may then be responsible for A to D, the bride's sister may take over D to L, and so forth. If the invitations are a family affair, however, only those who have legible, as well as decorative, handwriting should be allowed to help!

If the wedding is a very large one, a professional secretary is often engaged to handle all invitations and acceptances, as well as many other details.

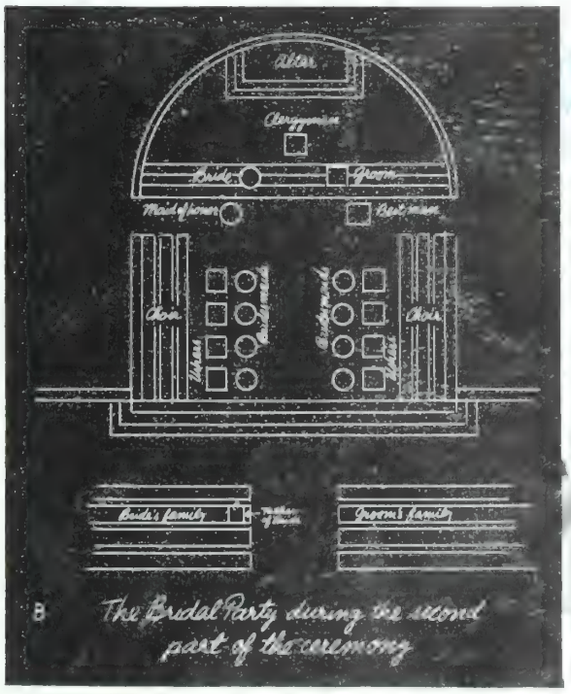
The smart hour for a wedding, in the East, is four or half-past four in the afternoon, or even a little later, if the wedding is a small one or is held in the country. A great many weddings also take place at high noon. And, although evening weddings are not fashionable in the East, they are considered correct in the South and in the West—especially on the Coast.

Invitations and Announcements

All formal wedding invitations and announcements are engraved. The three forms which are accepted as correct are given on the following pages; but there are some general rules for all wedding invitations and announcements:

1. Wedding invitations, like any other engraved invitation, must be *really* engraved, never printed in any facsimile method.
2. The invitation to the ceremony is engraved on the front sheet of white or ivory notepaper, especially sold by stationers and jewelers for this purpose.
3. The engraving may be in block, shaded block, script, or Old English.
4. The invitation to the ceremony should be worded: "request the honor of your presence," except in the case of the invitation to the marriage of a widow or a divorced woman, when it is correct to say "the pleasure of your company."
5. Two envelopes are used. The inner one has no glue on the flap, and on the face of it is written only the name of the person to whom it is to be sent, not the address; on the outer envelope are written both name and address.
6. Announcements are engraved and sent in the same way that invitations are, but they are sent only to those who have not received invitations.

Following are the three examples of correctly worded wedding invitations. The first uses the phrase "your presence"; the second has a blank space in which is written the guest's name. The third combines church and ceremony invitations in one and would be used only in cases where all the guests are invited to the reception afterwards—as, for instance, in the case of some country weddings.



B The Bridal Party during the second part of the ceremony

Form I

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE HONOR OF YOUR PRESENCE
AT THE MARRIAGE OF THEIR DAUGHTER
ETHELINDA
TO
MR. PETER PAUL WHITESTONE
ON SATURDAY, THE THIRTEENTH OF OCTOBER
AT TWELVE O'CLOCK NOON
ST. MARTIN'S CHURCH
NEW YORK

(*Continued on page 102*)





Have you seen the wedding gifts?

HERE are nineteen smart gifts chosen for both big and little purses. Nothing is over fifty dollars, and you can get one of these attractive presents for as low as six. Starting at left is a reproduction of a vivid Van Gogh still-life—lemons, green leaves and bright blue gloves, framed in natural wood: Raymond & Raymond. The crystal candlesticks have two tiers of glittering drops: Wanamaker's. Ideal for Georgian rooms is the electric clock in a Chinese Chippendale walnut case: Altman's. The glass salad bowl has an etched leaf design forming broad band: Ovington's. Below this are charming decanters with cut design of stars: Steuben. The Lalique glass pitcher is fitted with a silver plated top which transforms it into a Martini mixer: Saks-Fifth Ave. Completing this group is the bride's own gift—fitted suntan hide case with bottle tops in two shades of blue enamel: From Mark Cross.

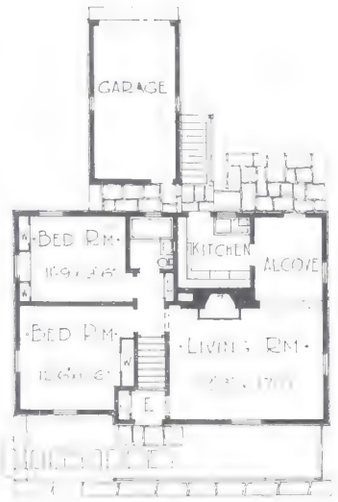
Very practical is the party coffee urn shown center. This is electric, percolates twenty cups of coffee and is beautifully finished in chromium with walnut base and handle: Abercrombie & Fitch. Below it, mahogany hors-d'œuvre tray with blue and gold Willow pattern dishes: Alfred Orlik. The after-dinner coffee cups are decorated with gold dots: Mayhew Shop. Gold also is the leaf border on the Royal Cauldon dessert plates: From Ovington's.

The beautiful candlesticks in right group are silver plate with gadroon edge: Gorham. Below these—distinguished Queen Anne coffee service, also plated: Sloane. Next, covered dish in plate from International and, below, plated cream and sugar set on Chippendale tray: Macy's. The small plated tureen with revolving cover is for hot hors-d'œuvre: Sloane. A modern leaf design decorates the plated silver bowl: From Reed & Barton.

Completing this attractive gift array are Lord & Taylor's ivory and yellow pottery lamp with yellow shade and, next, a cache pot in the season's newest medium—gray plaster touched with gold: Elsie de Wolfe. The mahogany table holding these glittering gifts is from the Manor House.

Four new thresholds for the new Bride

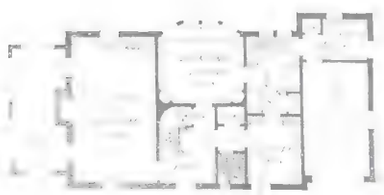




THE little New England cottage of Louis Labine, Esq., built in West Hartford, Conn., exhibits the unaffected simplicity characteristic of this type. Living room and alcove combine to form an uninterrupted area of good size; kitchen noises are skilfully deadened by the bathroom and chimney; the garage, although detached, may be entered through a covered passage. Roofing is weathered gray cedar shingles, while red painted blinds contrast cheerfully with the white clapboard walls. Insulation is afforded by 3 inches of mineral wool. The architect, Walter P. Crabtree, jr., tells us the house was completed late in 1935 and, at twenty-five cents a cu. ft. for its 18,672 cu. ft., cost $4,662

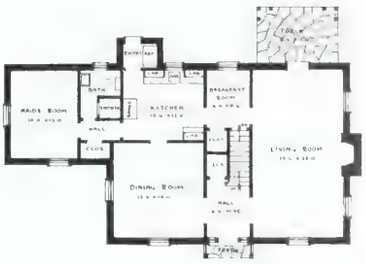
A MORE comprehensive Georgian type, designed by Theodore Whitehead Davis, is shown below. The home of William Navin, Esq., of Port Washington, N. Y., is compact yet notably complete. The first floor washroom, study, and the laundry at the rear of the garage are features which distinguish many contemporary houses. The exterior surface is brick, painted white; the cedar shingles of the roof are a burnt red color; and blinds are bottle green. A blanket type insulation, ½ inch thick, is applied to the house, and heating is afforded by an oil-burning unit and a vacuum steam system. The house contains 29,300 cubic feet, and the cost in 1935 was $10,000, or 33½ cents per cubic foot















HAROLD H. CORTAIN

PERENNIALLY popular among small houses is the Colonial type illustrated above in the house of H. H. Terry, Esq., designed by Edmund T. Mallory, architect. A variety of materials, stone veneer, stucco and shingles, are used on the exterior, all but the stone being painted white. The roof is gray slate. Wall board, one inch thick, serves both as insulation and as a plaster base. Built in Rockville Center, N. Y., in 1934, this house cost approximately 30 cents per cubic foot for 23,520 cubic feet, or $7,100. To find out the approximate rate per cubic foot in your own locality, consult your architect or contractor





ABOVE, half concealed on its wooded site, is the house which Urbain G. Turcot designed for Albert H. Isleib, Esq. Even a cursory examination of the plans will demonstrate the completeness and convenience of this Early American type. The first floor includes a comfortable hall, a library and a lavatory in addition to the usual dining and living rooms. Upstairs we find a dressing room in the master suite and adequate provision for guests or children. The exterior is surfaced with stone and ivory painted shingles; the roof is dark brown shingles and blinds are brown. Oil heat and board insulation are used. Completed in 1933 in Riverside, Conn., the house cost 37 cents a cubic foot for 40,250 cubic feet, a total of approximately $15,000

Necessary furniture

LIVING ROOM:

- Sofa
- Comfortable chairs
- Lamp tables—two for sofa, one for each chair
- Coffee table
- 1 desk, if no library
- 1 rug

DINING ROOM:

- 1 table
- 4 chairs
- 1 serving table (especially if there is no maid)
- 1 sideboard

BEDROOM:

- Double or twin beds
- Dresser or chest—both if room is large enough
- Night or end tables for double bed; or one for twin beds
- Vanity with drawers
- 1 comfortable chair—husband wants this
- 1 dressing table chair—wife needs this
- 1 rug

Color schemes

LIVING ROOMS:

Walls and woodwork: White
Drapes: Chintz of dusty pink, eggplant, chartreuse on a white ground
Rug: Eggplant
Sofa: Darkish dusty pink mohair that won't show the dirt—to match the chintz
1 chair: Chintz of the drapes
1 chair: Chartreuse

Walls: pale powder blue
Woodwork: same
Drapes: canary yellow
Rug: Nigger brown
Sofa: soft medium blue
1 chair: brown and blue modern figured material
1 chair: canary leather

Walls: canary yellow
Woodwork: same
Drapes: Pale gray and white wide striped fabric
Rug: Very dark gray, almost gunmetal
Sofa: Dull tomato
Chairs: Lime with pale gray
[illegible] the furniture could be

DINING ROOMS:

Walls: Flowered paper in a small design, pink, deep red, deep green and white. White woodwork
Drapes: White with deep red and rather elaborate trimming
Rug: Deep green
Chair seats: Pink leather

Walls: dusty pink
Woodwork: bleached wood
Drapes: modern printed linen in pink, brown, dark jade green, royal blue
Rug: brown
Chairs: deep jade green

Walls: lime green
Woodwork: lime
Drapes: Canary yellow satin or taffeta lined in white
Rug: Black inlaid linoleum with design in white
Chair seats: Dark green and white stripe

BEDROOMS:

Walls: Deep lime green. Woodwork same
Drapes: Chintz combining deep lime, yellow chartreuse, deep tomato red, soft royal blue
Rug: Soft royal blue
Dressing table chair seat: Deep tomato red
Bedspread: Yellow chartreuse
Chair: Yellow chartreuse

Walls: peach
Woodwork: bleached wood
Rug: turquoise, not too strong
Bedspread: white
1 chair: printed chintz—peach, white, beige, turquoise, brown
Dressing table chair or stool: brown

Walls: Delft or powder blue (soft, dull)
Woodwork: white
Drapes: Chartreuse
Rug: Deep chocolate
Bedspreads: White
Chair: Patterned fabric of blue, chartreuse, pink, white and brown
Dressing table seat: Pink
Lamps and accessories: pink
White furniture
Furniture: Classic, Regency or Biedermeier—any one of these may be used



LIVING AND GAME ROOM COMBINED BY McMILLEN, INC.



THE game and living room above has white walls and the ceiling white with the middle yellow. The deep bright blue floor has a white Astrakhan rug. The fireplace chairs are upholstered in a rough yellow cotton fabric and the other furniture is stripped oak washed in white. One entire end has built-in cupboards. The Georgian living room (below, left) has blue walls and mahogany furniture of the lighter Georgian character mixed with overstuffed pieces. The fireplace end of the American maple room is paneled. Two chairs are in red and white and other pieces maple.

First living rooms—Modern, American Maple and Georgian



GEORGIAN BY L. BAMBERGER & COMPANY



AMERICAN MAPLE BY MACY

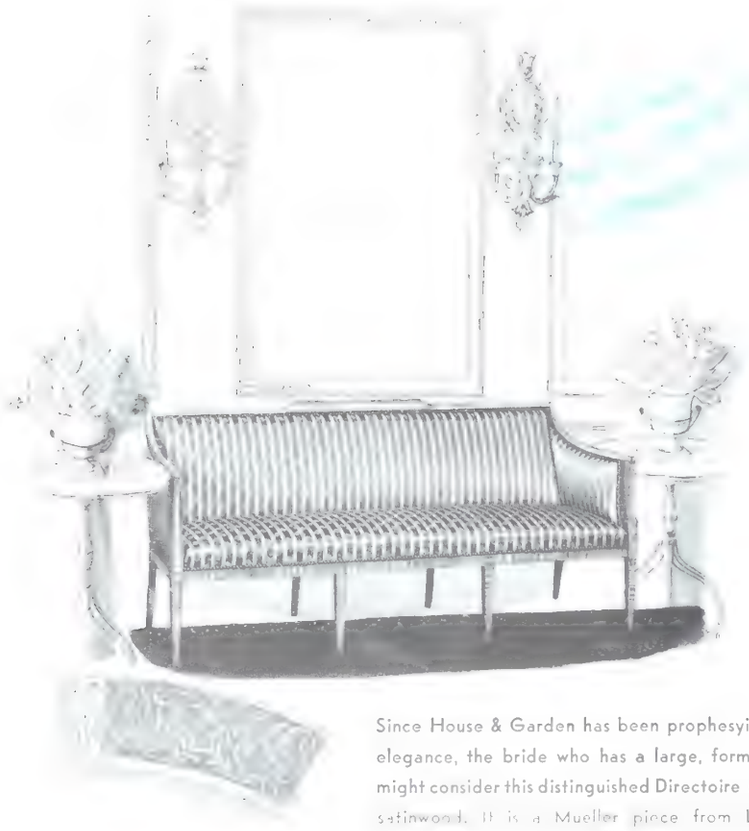
The bride furnishes her living room



At least the wall need not be that such as this trim and clean-cut type with square arms, down cushions and flowered chintz upholstery covering over all. It is a Dunbar seat and she can get it at Macy's



A second living room requisite is a good desk and desk chair. A potential heirloom, such as this example, is of fruitwood in the Directoire style with delicate authentic detail—a Brunovan desk obtainable at Wanamaker's



Since House & Garden has been prophesying a return to elegance, the bride who has a large, formal living room might consider this distinguished Directoire sofa in smooth satinwood. It is a Mueller piece from Lord & Taylor



Some living rooms require occasional chairs and we suggest this armchair which is sleek in line and though small in scale lacks nothing in comfort. It comes from E. Wiener & Co., and will make a welcome gift for any bride



The well furnished living room will have a bookcase and if bookcase and secretary be combined, so much the better for a limited space. Choose this W. A. Berkey block front secretary in pine or mahogany. Lord & Taylor



Of course you never have enough little tables. We found this jewel of a blond mahogany table, tiny in scale and perfect in craftsmanship. For cocktails, cigarettes or coffee. A W. A. Berkey piece from Lord & Taylor

Below is something new in daybed sofas. Modern, yet suitable to traditional rooms. Blond wood, delicate in scale, it has leather upholstery and cushions and round pillows. Dunbar designed it; it comes from Macy's





From a notable collection comes this light-scale corner cabinet, a perfect occasional piece, although a pair would be desirable. You can have it finished in either amber or dark mahogany. Imperial Furniture Co.



Two desirable pieces this time—mahogany drop-leaf table with drawer and magazine shelf. The proper height for a lamp. Then the blond wood wing chair in colorful quilted chintz. Chair from Altman's, table Lord & Taylor





For simple or elaborate dining

A DOUBLE service table consists of three sections. The two ends with tripod bases can be used as consoles. The middle section has an unusually graceful leg grouping. The wood is mahogany. A Baker design from Manor House. To the right is a serving table of commendable proportions. It could also be used for cards. The wood is finished amber or dark mahogany. From Imperial Furniture Company



THE two pieces below are suggested for the apartment where the young couple dines in the living room. The mahogany commode has drawers for silver and ample space for linen. From Charak. On it we have placed Empire urns in gilt and bronze and a black and gold mirror both from Charles Hall. The mahogany table is capable of being expanded. Chairs and table from Charak





BRUCH

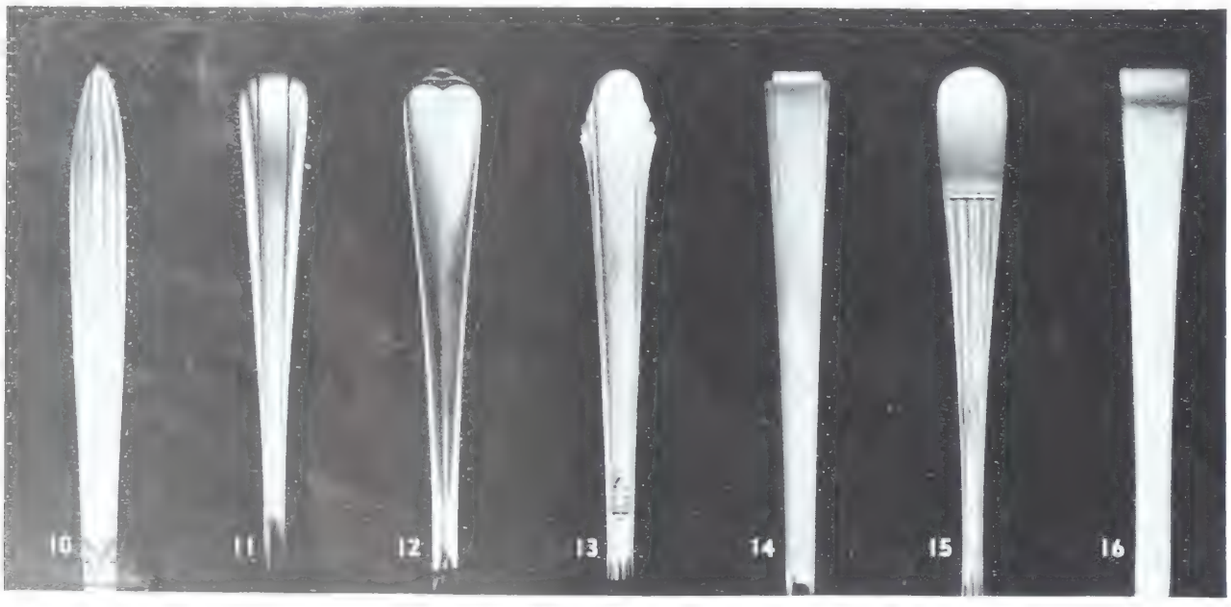
SHE may select a sideboard and chairs such as these Berkey & Gay pieces at Bloomingdale's and a Friedman mirror with bronze Empire leaf design at W. & J. Sloane. To equip the sideboard, two Charles Hall crystal vases from Tate & Hall and a Gorham Queen Anne silver tea service. The rug is Normandie, a design copied from one on the ship: F. Schumacher & Company. Champagne glasses: Plummer

Chosen for a bride



ORNAMENTAL patterns shown above . . . a selection from our best silversmiths, wrought in a manner as to place them in this classification. No. 1 is Reed & Barton's lavish "Francis I". No. 2 is "Royal Windsor" by Towle . . . suggesting the Georgian periods. Wallace's pierced "Rose Point" is No. 3. No. 4 is Gorham's richly decorative Florentine. 5, Lunt Silversmiths' "Chased Classic"; the center panel is embellished with floral motifs. 6, "Meadow Rose" by Watson, an interesting variation of the rococo. Gorham's new "King Edward", next (No. 7), inspired by the 18th Century. No. 8, International's "Riviera" has a Georgian air . . . shell and flower ornamentation. Wallace's "Sir Christopher" . . . appears at 9 . . . rich, smacking of the Restoration.

The bride gives careful thought in choosing her sterling silver



MODERN group above, selected to show decided departure from conventional, traditional lines and evidence of the new simplification of design. No. 10, Reed & Barton's attractive Jubilee pattern, adroitly combines restraint of line and ornament. Towle's "Aristocrat" (11) makes telling use of gracefully tapering planes. No. 12, Wallace's "Reflection" is rhythmic and slender. Gorham's "Hunt Club" (13) attains sleek and slender grace. No. 14 is Lunt Silversmiths' "Modern Classic" . . . well balanced and chaste, designed towards a really new form. 15 shows Watson's successful Dorian pattern, inspired by the details of the Doric order of architecture. No. 16, International Silver Company's "Continental", a new and distinctive line, uncompromisingly modern.

Choice means deciding on a charming accompaniment of her daily life

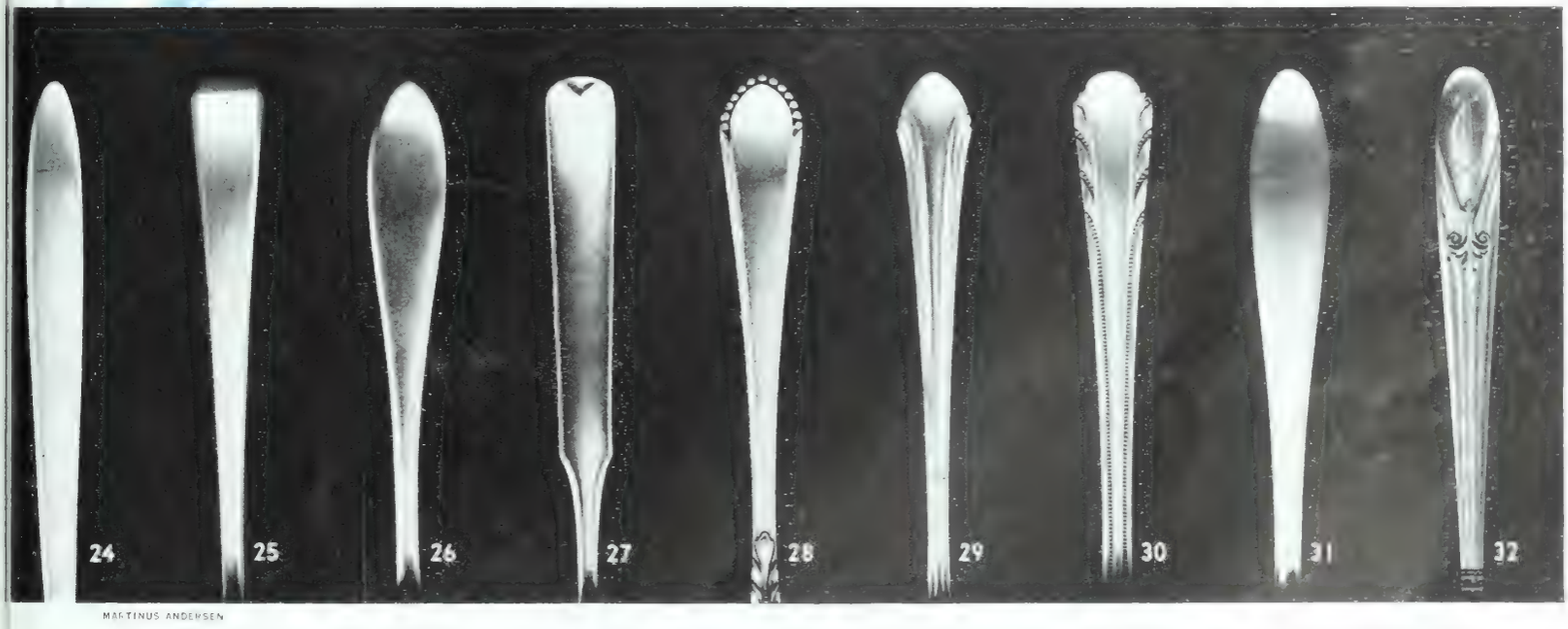


Here is no matter of a

passing fancy, but

a case of forever and ever

TRADITIONAL patterns reflect the glory of the heyday of silver designing. They appear today as thoroughly satisfying as ever. No. 17, "Hawthorne", by Reed & Barton, is Georgian in spirit, making dignified use of period detail. No. 18 shows Towle's "Benjamin Franklin". It definitely indicates the epoch of that personage. "Georgian Colonial" by Wallace comes next, No. 19 . . . developed with grace and restraint. No. 20 is Gorham's "Chantilly", charmingly rococo in feeling. "American Directoire", (No. 21) by Lunt Silversmiths —pleasing line and classic ornament. No. 22 is International's dignified Gadroon pattern. Frank W. Smith's "Fiddle Thread" (No. 23). In its balance and distinguished threading it embraces the best in Early American design.



MARTINUS ANDERSEN

She expresses her type

in her silver as

in her house and interiors

SIMPLE designs created for modern use are more beautifully executed than ever. No. 24 is Reed & Barton's very new "Sonata"; its unusual shape and lovely simplicity slate it for great success. No. 25 shows us Towle's popular "Craftsman", has the feel of hand-made silver. 26, Wallace's "Puritan" is nicely proportioned and subtly molded. No. 27 is Gorham's effective "Christina" . . . a modern adaptation of a traditional theme. Next, the successful "Coronet" pattern (No. 28) by Lunt Silversmiths. No. 29 is Alvin's slender "Romantique". "Maytime" appears next (30) . . . a new pattern, delicately beaded detail: Alvin. No. 31 shows International's "Simplicity" . . . severely plain and graceful. No. 32 is Manchester's "Colonnade", decidedly new and lovely.

NEW GLASS





Bottom row, left to right:
A gay young fawn is engraved on this bowl of heavy Orrefors glass; Van Dugteren. The flame pattern in the low Fostoria bowl matches the candelabra on page 66 of the first section. Cylinder vase inspired by bamboo, and boat-shaped heavy crystal vase with vertical ridges; Mary Ryan. Next, a beautiful heavy crystal vase from Steuben. The pitcher with cutting forming an interesting diamond design, and the vase with the little stylized flowers, are Orrefors glass from Van Dugteren. The low Fostoria bowl shown at the end matches the candelabra illustrated on page 66 of the first issue

Middle row, left to right:
Three glittering crystal plumes form the base of the decorative fruit dish imported by Charles Hall. The delicate candlesticks next, copied from an English silver design, the glittering pewter pigeons and the beautifully designed little decanter with cutting top and bottom are Steuben glass. Next, Fostoria's new decanter in a combination of frosted and clear crystal. A hand-cut diamond design decorates the practical Orrefors glass shaker which has cocktail glasses to match; Van Dugteren. Very festive looking is the pumpkin shaped bowl for punch, at the end of this row; from Mary Ryan

Top row, left to right:
Four modern designs; Fostoria glass, bucket, fluted stem. Modern cut design on Orrefors glass; Van Dugteren. Hersey design with chevron cutting in stem. Smoky Swedish glass with red ball in stem, Macy's. Four 18th Century designs; Fine Waterford cutting and, next, a gay candlewick pattern with red, green or blue foot. Both from Seneca. Pairpoint's beautiful reproduction of old Waterford goblet. The heavy crystal glass at end of this group is from Steuben. For your best parties: Rock crystal, fern leaf cutting; Duncan & Miller. Steuben's heavy crystal goblet with deeply-cut leaf design. Rock crystal, modern swirl and dot pattern; Cataract-Sharpe. Last in this group delicate thumb cutting on Orrefors glass. Next, Steuben decorates the highball, cocktail and old fashioned glasses with your monogram



LATEST DESIGNS

New patterns in silver plated hollowware are both modern and traditional. Frequently they are made to reflect the character of patterns in sterling silver flatware, as in the case of the handsome [illegible] at top of this page. Made by [illegible] & Sons, called "Duchess of Devonmouth", to accompany the same firm's "Sir Christopher" pattern in sterling. [illegible] Community, Ltd. presents [illegible] set at right of [illegible] of line and surface.

The items at the bottom of the page have been designed to meet the need for informal service. A pyrex container for casserole or soufflé (left) fits into the tray-like base of silver, the flange of which is delicately chased. In the same line come sandwich and hors d'œuvres trays. They bear the mark of Eagle Wm. Rogers Star, manufactured by International Silver Company. The water pitcher and tray of striking originality and simplicity is one of Reed & Barton's latest designs (right, top of page).



IN PLATED WARE

18TH CENTURY designs remain in high favor. Three-sectional dish of Georgian inspiration devised for easy service of meat and vegetables . . . highly convenient at dinner for two (top of page, left): new design by Reed & Barton. The Gorham Company presents the chop plate with bold rococo border in the English manner (top of page, right): suitable for a variety of uses. At center is shown a covered dish for hot hors d'œuvres. By International Silver's Webster Division

THE BRIDE will find service silver well designed and of the proper character to accompany her favorite flatware pattern. The new "Lexington" tea service shown above is still one more indication of the popularity of the traditional note in silver design. Making use of vertical flutes for its effectiveness, it is somehow suggestive of the manner of Paul Revere. With its pleasant, easy proportions and air of authenticity, it seems destined for success: International's Wilcox Division





Smart settings for first parties



THE striking setting above starts with table mats of pale blue damask in a decorative striped border effect: Mosse. Service plates are Spode china bordered in deep blue and decorated with a center motif in pinky-reds: Copeland & Thompson. The flat silver with the ornamental fluted handles, bowls and the candelabra are Reed & Barton designs. Glass is from Fostoria

FOR YOUR first dinner party we suggest the combination at the extreme left. On striped ivory damask from McGibbon are ivory Syracuse china plates with silver bands: Onondaga Pottery Co. The silver is Towle's "Royal Windsor" pattern and the glass is from Heisey

THE TEA service at the left is International's "Springtime" pattern, and the forks and spoons are the same firm's "Primrose" design. Flowered plates are Spode china from Copeland & Thompson and the lace cloth is from Bourncheld. Steuben glass urns hold flowers

Select your china from these bright new designs



Breakfast in bed. Start the day cheerfully with this charming new breakfast set made of Syracuse china. It's clear shining white, the simple decoration consisting of a delicate shell edge. From Mary Ryan



Formal designs. Immediate right: Rosenthal china, gold wreaths on blue band. Next, reading clockwise: White coup shape, dark monogram; Macy's. Gray Spode, leaves in rust and gold; Copeland & Thompson. Platinum bands on ivory china: Oneida, Ltd. Lenox china, blue and gold wreath. Center: Wedgwood china with a green band and hand-painted flowers

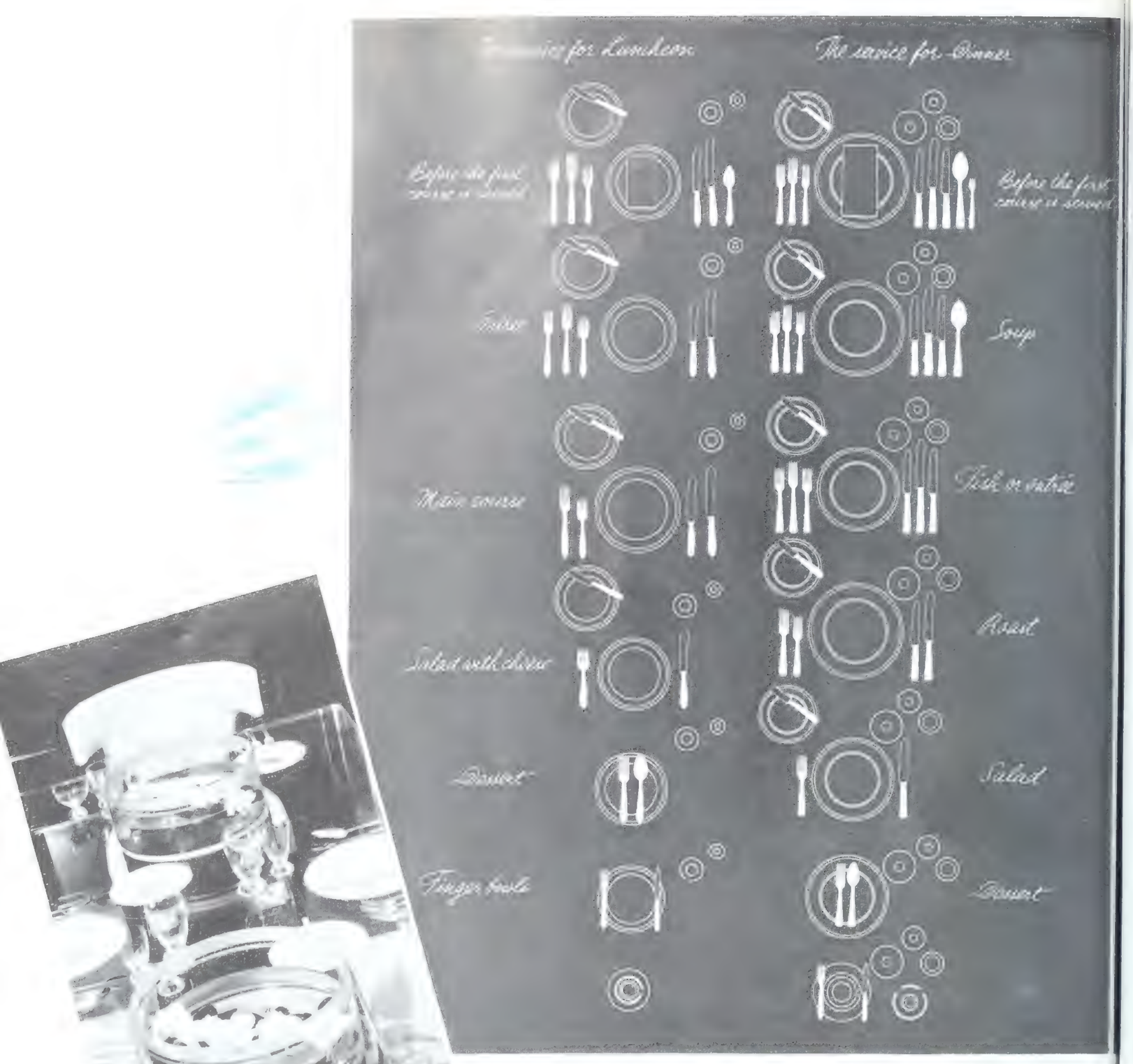


Informal patterns, left to right: Italian pottery, pink and chartreuse fruit on cream; Carbone. Modern flower design by American Limoges. Blue dotted border, coral and blue flowers; Fondeville. Candlewick border—blue, red, yellow or green; Pope-Gosser. Wedgwood salad plate, green leaves. Center: Pacific Clay Pottery, deep blue and white



Open stock patterns. Far right: From Sweden comes this decorative design in brown on cream body; Charles Hall. Right, below: "Barley" —Wedgwood's newest pattern in Queensware, has bright green leaves punctuated by yellow barley. Below: Spode's revival of an old pattern inspired by 18th Century silver shapes. This is deep ivory with a gold gadroon edge and is more formal in character than the other two





Luncheon and dinner settings

THE DIAGRAM above shows the correct service for luncheon and dinner, from the first course to the last. The silver must be neatly aligned and evenly spaced: rather closely if there are many places at the table; farther apart if there are few. In spacing the covers, a distance of two feet apart is a safe and comfortable plan. The table setting shown at left stresses simplicity in its appointments and ease of arrangement. Lunt Silversmiths' "Regency" pattern in sterling flatware fits beautifully into the crisp scheme. The white Lenox China and the glassware—an Orrefors design from Van Dugteren—add to the correct, simple composition. Gray damask napkins from Mossé

New table linens

For night and day

AT THE right are three smart luncheon sets widely different in type. Left to right: Pale blue rayon, self-tone stripe design; McGibbon. Next, pastel organdie embroidered in tiny white daisies; Mossé. Damask in the new burgundy shade, striped and dotted in gray; Leron. Below: Cocktails around the clock with napkins of sheer white linen embroidered in black; Mossé. The table cloths shown right start with a burgundy scroll design accompanied by a gray napkin, a new idea in table linen; Macy's. Next is a decorative fruit design in ivory damask; Grande Maison de Blanc. At the bottom is a Quaker Lace cloth of delicate green and white Celanese and cotton net



MARTINUS ANDERSEN

SILVER CARE

Silver, your most cherished gift, grows lovelier with age

How far back does your memory reach? Can you remember Thanksgiving dinners when you were very small, when aunts, uncles and cousins once, twice and thrice removed were all invited to Grandmother's and Grandfather's for turkey and cranberry and pumpkin pie and all the rest of it? After dinner you were too young to be allowed to handle the exquisite china and glassware but part, if you were very good, was to dry and polish the beautiful spoons and forks and knives given to Grandmother on her wedding day, perhaps by her grandmother, whose wedding gift they were almost a century ago. You dallied a little in drying them and putting them away in their flanneled niches in the drawer— they sparkled and gleamed so when they came out of the hot suds, and you were puzzled and curious to know why your reflection, seen so bright and clear in the bowl of a spoon, should still be upside-down! You saw how the elaborate repoussé and fine chasing were blurred a little from the touch of many hands, blending the once-sharp detail into a beautiful symphony of gleam and luster. Perhaps you thought then that silver had a way of being almost human—like the old faces of Grandmother and Grandfather, years of care and use had only served to make the pieces lovelier and fuller of character, more of a mellowed harmony of texture and form.

If you have the good fortune to be the eldest daughter or granddaughter, that silver will probably become your wedding-present also, but younger brides of the family have potential heirlooms in the new silver, in modern or classic design, which will be their most valued gift. Its value will depend on the care it is given, care repaid in dividends of endless beauty and service.

Silversmiths admit that silver may certainly be kept from tarnish and scratches by keeping it away from air and light and harmful elements. That is true. But they agree that in that case its potential beauty is wasted—it never acquires the richness of texture of really old pieces. The care of silver is so simple that there can be no possible excuse for not exercising it.

The two chief sentinels against tarnish and stains are soap and hot water. As soon as possible after your silver has been used, wash it in rich soapy water, removing all traces of food, rinse in clear hot water, and dry while it is still warm, in soft flannel or chamois. This suffices for your flatware which is in daily use. For your occasional pieces, such as large platters, candelabra, etc., polishing every two or three weeks with a fine silver cream or liquid is necessary. This cream, applied with a soft cloth or cloth-covered stick and rubbed lengthwise, removes effects of salt and other elements in the air. Cream should never preclude the use of soap and hot water—this should follow it, and all traces of cream should be removed from crevices in chasing and repoussé work. Dressing table silver such as mirrors, brushes and combs should not be immersed in hot water; this may melt the glue and loosen handles from brushes and glass from mirror shells. Wipe them carefully with a hot damp rag and

(Continued on page 170)

OCCASIONAL pieces in sterling silver will have an exalted position as first in importance among the bride's gifts. They are to be her daily companions and will represent her before the world for a long, long time. In design they continue to carry on the tradition of the craft. The noble patterns of yesterday live now, much as they ever did . . . not necessarily imitated, but handled with creative interpretation by knowing designers. On the opposite page is grouped a number of useful and decorative objects . . . all bearing well-known marks of today, some reflecting period styles, others taking brave excursions into contemporary style. At the upper left are shown Watson's new candlesticks and bowl, the making of a distinguished table setting. Boldly scalloped edges and reeding are the decorative features. Lunt Silversmiths' "Early American" candlesticks appear at top left, made to accompany the bowl shown at center right; they reflect the simple style and early craft in this country. Water pitcher and tray (upper center) are made by Alvin. Bands of flowers mark them as belonging to the "Bridal Bouquet" pattern. Towle's new "English" centerpiece . . . round plate and compotier, appear at upper right. A variety of uses can be imagined for these lovely pieces. A boldly embossed edging, in the English 18th century feeling, ornaments them. Under these appears Gorham's after-dinner coffee service . . . the smart gadroon border makes it definitely traditional. Reed & Barton create the canapé tray at center. Wallace presents the charming shell dishes. The two-compartment vegetable dish has a Chippendale edge: Frank W. Smith. At the lower left corner is International's new bowl.



MARTINUS ANDERSEN

Occasional pieces in sterling silver





ABOVE is Heywood Wakefield's "Zephyr", a modern suite in an almost bone-white bleached maple. Below is a bedroom from one of L. Bamberger's model homes, in which individual pieces are combined. The bed is a Kendrick from Conant Ball's Guilford Group, with grayed-yellow brown finish. Midway is a dressing table designed by Thedlow—cherry red ribbon stripes on white taffeta, easel mirror with blue glass frame and etched crystal hurricane glass lights, the latter two from Westport Antique Company and Thedlow. Cherry red satin bench from Robert W. Irwin



Suites or piece by piece, your bedroom attains personality

FOR SERENE AND NOTABLE BEDROOMS





START in the corner with that little slipper chair one of the essentials in every bedroom. A really distinguished small piece, suitable for even the most luxurious taste, it comes in a satin cover over either blond or dark wood. From Robert W. Irwin.

To assemble the photograph of the bed we sought out several sources. The bed itself is Louis XV provincial in pickled pine with a chintz headboard. Since pickled pine is now popular and French provincial is enjoying a revival, this type should prove popular. It came from Angelo Romano through Altman's. The Wamsutta Supercale sheets and cases have scalloped edges and monograms in pale blue. A Carlin comfortable in ivory quilted satin comes from Saks-Fifth Avenue. Beside it stands a fruitwood Directoire chair, a two-tiered honey colored lamp table and an alabaster lamp with a dull blue opaque shade. These come from B. Altman & Co.









BESIDE beds and slipper chairs, other essentials for the bedroom include a chaise longue, a good chair and a commode. To represent the last essential we choose a roomy French Provincial commode in walnut (extreme right), accompanied by a gilt frame mirror. These were found at Kittinger.

The small arm chair is perfect in scale for the average bedroom. Its finish is either blond or brunette and the cushion is down-filled. From Robert W. Irwin. It could be used in almost any type of room except modern.

Among the advantages of the chaise longue we suggest is that one arm is long and the other short—a small matter that adds materially to comfort. It also comes in blond or dark wood and is finished in quilted satin. The legs would place it in the style of Louis XVI. This was selected at the Lakeside Upholstering Company.

Bright coverings for the new beds



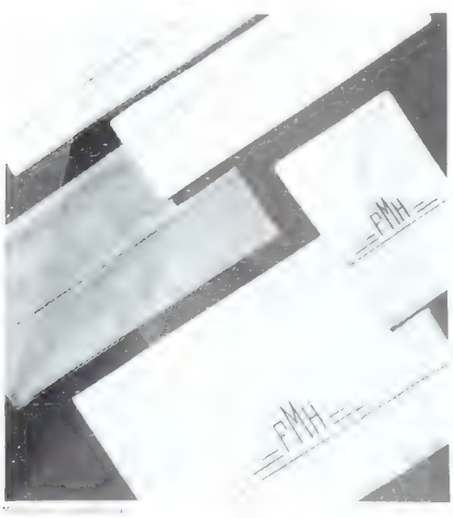


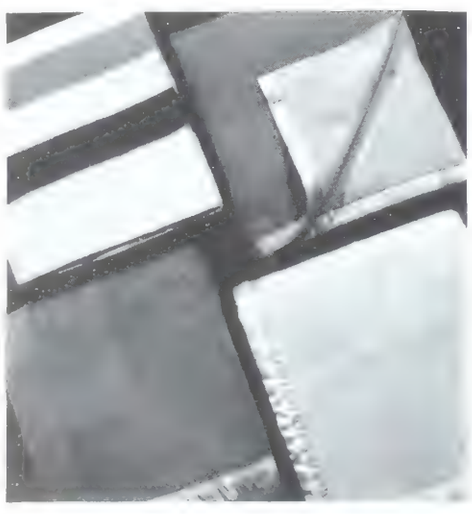
THE double number above isn't really two quilts at all—it's a reversible coverlet. Use the diagonal pattern in a guest room or maid's room, and reverse it to the accompanying "Acorn and Fir Tree" design for feminine guests. A new thought for your convenience is the unseen attached flap which tucks over the mattress. You can order it in any color from Eleanor Beard

THE duo at right is played by two of the season's star performers. "Directoire" is the name of the graceful swag design which comes in a lovely shade of blue. This is wool filled and is sold by Carlin Comforts. Its partner, of brown taffeta, is edged in an ombre design shading from beige to rust brown tones. This and other color schemes are obtainable from Palmer Brothers

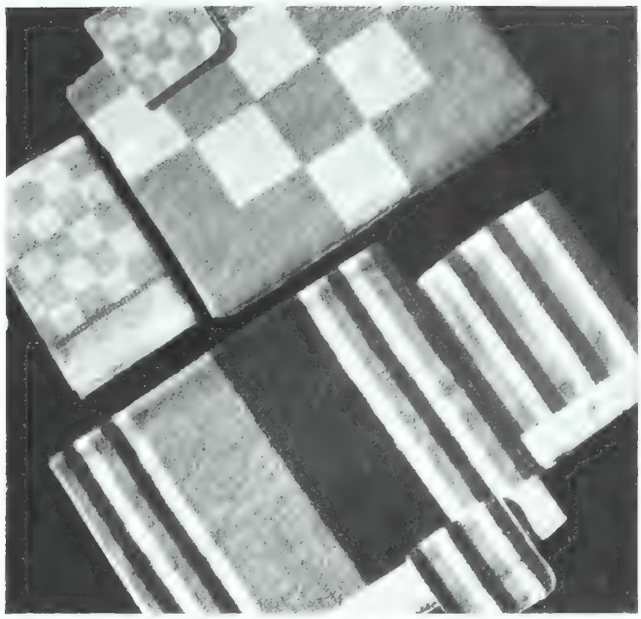
BELOW appears a collection of the latest percale sheets. On the example in the upper corner is an anchor line that simplifies bedmaking: Nashua Mfg. Co. Next right, come "Piped Tint" a line of rose-colored piping in the hem in place of fancy stitching: Utica Mills. Below is Cannon Mills' new percale, while at extreme left is a solid turquoise colored sheet by Pepperell

CENTER BELOW: The new blanket line-up: Left, striped design for knockabout use: Chatham Mfg. Co. Next, reversible coverlet: rust and gray: Nashua Mfg. Co. Lower left, brown with shaded edge: North Star. Right, a beautiful yellow blanket: Kenwood. Below, right. Striking ensemble consisting of gray and white percale sheets and pillowcases and satin blanket cover to match. Mosse

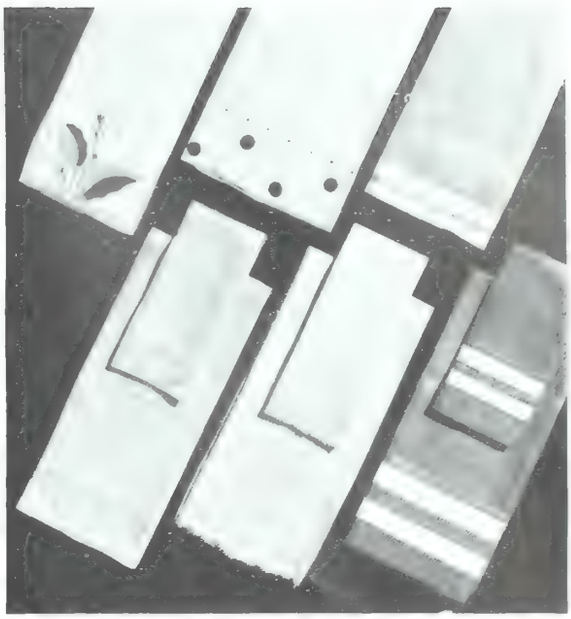




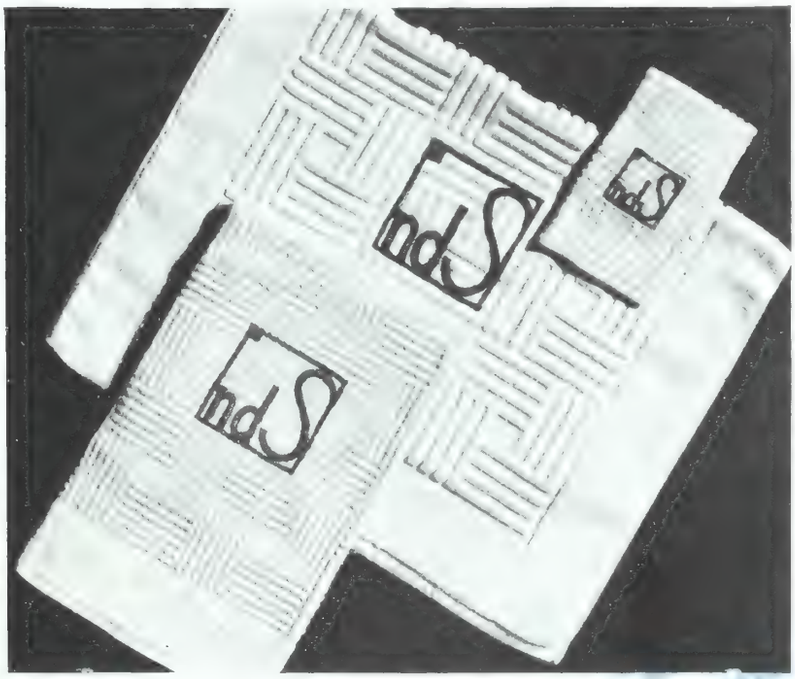




A CHECKERBOARD ensemble like the one above should cause a good deal of singing in the bath. Set of mat, bath towels and wash cloth in this block design comes in peach, green, blue, rose or black with white. From Cannon Mills. Accompanying striped design is colored in varied shades of green with a white border. You may also obtain this in many other colors: Martex



GUEST TOWELS, top row: pale yellow sheer linen appliquéd Calla lily: Maison de Linge. Next, yellow—appliqué brown dots on border: Leron. Last, pale blue linen beige hand decorated with delicate embroidery: Bournefield. Bottom row: blue guest and fingertip towels with fine drawn work: Altman's. Blanche lace on buck: Mosse. White bands on emerald: Mosse



MARTINUS ANDERSEN

LEFT, behold the ultimate in bath linen: wash cloth, towel and mat of pale gray terry cloth decorated with a boldly modern monogram in burgundy. If you prefer to reverse the color scheme, you may order the set in burgundy with monogramming done in gray. Or you might assemble a complete set in your own favorite color scheme. From Mosse

BELOW are hand towels to accompany the bath set shown at left. They are conceived in the same colorings of course, with special emphasis upon the gray—the latest color in both bed and bath linen. Monograms in both sets were designed especially for the unusual weave of the bath ensemble. Material of the hand towels is buck, with a hemstitched border: From Mosse



The latest linens

to grace the bath

HER KITCHEN

Little or large in sections—by George Sakier

You're not an artist. The less difficulty you have, the more enjoyment you will get from cooking. Spare as much as you can mentally and physically for the cook.

Not with a lot of distracting and complicated gadgets, but by making the normal time-honored tasks of the kitchen as essential simplicity as possible, and providing the right place and right kind of place for materials and utensils. And by constructing this so that it will all function smoothly and continue to do so under the usual kitchen assault and battery.

IMAGINE a meat chopper not clinging by the grace of God to the narrow ledge of a distant, shaky table, but right where you are preparing the food, and as firm as the house itself.

Imagine a breadboard that lets down at the touch of a finger, rests firmly on the worktop, and is solid enough to pound a steak on. And with all the bread and cutting knives right there at the point of cutting, as well as a sharpener mounted there on the back of the board.

Imagine your cups no longer dangling precariously from hooks, but sliding gently and safely in a rack attached to the underside of the shelves.

Imagine a "kitchen dashboard" with sockets and switches for electric appliances, a pilot light and a bracket into which will fit a bottle opener, a rotary can opener, orange juicer and half a dozen other instruments.

Imagine a "mixer garage" with the mixer connected. Open the door and there you are or, what is more important, shut the door and there it isn't. All the accessories are in the cabinet right overhead.

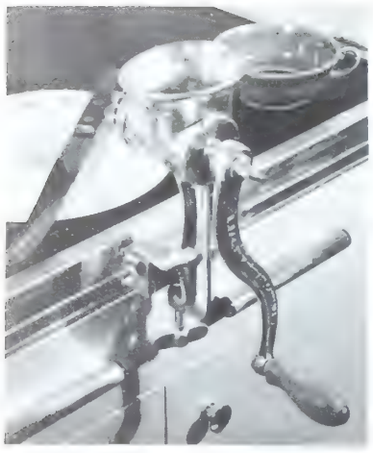
THERE is a roll of paper towels and, believe it or not, it is actually right by the sink faucets, where, of course, it should be.

There is even a "kitchen office"—a small door lets down like a desk. And in the space behind it are pigeon holes for bills and room for cooking books.

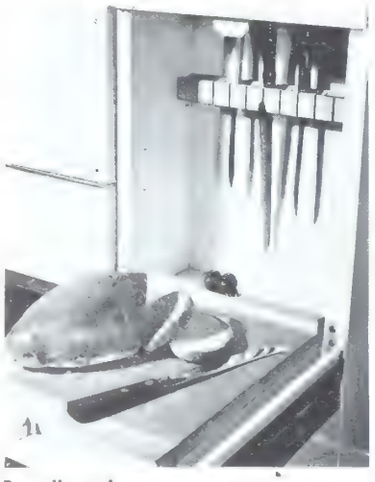
And last there is a food preparation cabinet. In it are arrayed all of the spices, condiments and extracts: the salt, pepper, ginger, sage, thyme, coriander and ketchup, and all the other small packages that are always lost or knocked over in the shuffle in the ordinary large cabinet. You don't have to open a door and poke around jars and boxes every time you want a pinch of salt or a bit of sauce. When you are through with the chores the cover lets down on the shelf. Right over the preparation cabinet behind the polished chromium strip is concealed the indirect lighting. This can be had at any or at as many points as desired.

These kitchens are composed of units assembled together. You can have just about any combination—from 15 inches long to 50 feet long, in a straight line or around corners to satisfy your needs or your whims or both.

Below the worktop you have *Continued on page 158*



Meat grinder, ledge attachment



Breadboard



Cupracks



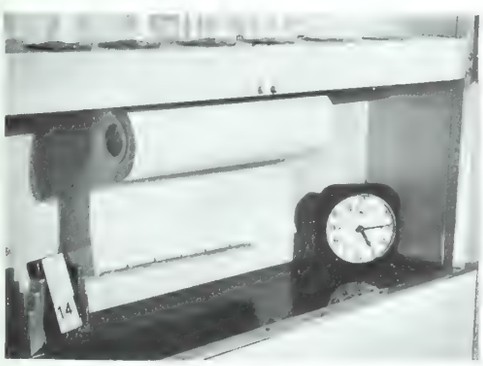
Kitchen dashboard



Mixer garage

HOLM

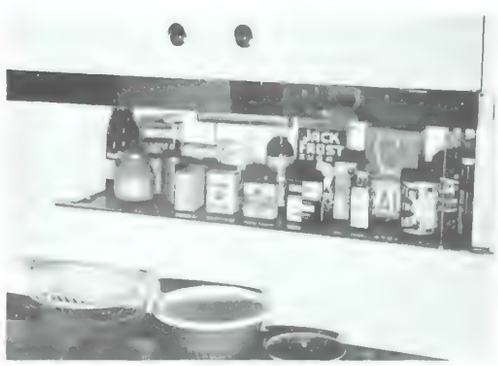
Kitchen assembled in work sections



Paper towel hanger



Preparation cabinet closed



Preparation cabinet opened

THREE TROUSSEAU KITCHENS

As kitchen showers are fashionable again, these lists may help to make them a culinary success. They might also jog the purse of a generous parent or uncle who still believes the kitchen the heart of the home

EQUIPPED FOR UNDER $60.

1 Aluminum Saucepan, 1 quart
1 Aluminum Saucepan, 2 quarts
1 Aluminum Saucepan, 4 quarts
1 Aluminum Saucepan, 6 quarts
1 Aluminum Double Boiler, 1 quart
1 Aluminum J. C. Pan
1 Aluminum Roaster—(10 lb. Fowl)
1 Aluminum Fry Pan—7 inch
1 Aluminum Percolator—4 cups
1 Biscuit Pan—8
2 Layer Cake Pans
1 Deep Pie Plate—10 inch
1 Cast Iron, Chrome Plated Skillet—10 inch
1 Pyrex Casserole—oval—1 quart
1 Teapot—5 cups
1 Wood Spoon, 13 inch
1 Basting Spoon, 14 inch
1 Cake Turner
1 Cook's Fork
2 Pot Holders
1 Chromium Plated Tea Kettle, 2 quarts
1 Kontanerette Set, 4 jars—22 oz. each
1 Canister Set, 4 pieces
1 Bread Box
1 Pyrex Butter Dish
1 Set Aluminum Measuring Spoons
1 Aluminum Measuring Cup
1 Glass Rolling Pin
1 Cutter
2 Tablespoons
1 Can Opener and 1 Bottle Opener
1 Corkscrew
1 Potato Masher
1 Grater
1 Universal Meat Grinder
1 Egg Beater
1 Apple Corer
1 Large Kitchen Knife, Stainless Steel
2 Vegetable Knives, Stainless Steel
1 Spatula
3 Reno Yellow Bowls, 1 quart—1½ quart—2 quarts
1 Border Mould, 1½ pint
1 Coarse Pot Strainer
1 Wire Strainer and 1 Tea Strainer
1 Orange Strainer
1 Orange Reamer and Jug
1 Vegetable Brush
1 Red Dot Salt, Pepper & Flour Shaker
1 Mop
1 Broom
1 Dust Pan
1 Dust Brush
1 Scrub Cloth and Brush
2 Dish Cloths
1 Dish Drainer
1 Dish Pan
1 Galvanized Pail
1 Polar Tray, 17"x11"
1 Sanican
1 Step Stool
1 Cake Cooling Rack
1 Knife Sharpener
1 Sink Strainer
1 Flour Sifter
1 Waste Basket
1 Cutting Board
1 Pyrex Measuring Cup

This set consists of eighty-two pieces. If stainless steel pots and pans are preferred the price would be around $73. Chosen by Lewis & Conger.

100 PIECES ABOUT $70.

1 Wearever Sauce Pan
1 Wearever Sauce Pan
1 Wearever Sauce Pan W Cover
1 Wearever Sauce Pan W Cover
1 Wearever Sauce Pan W Cover
1 Wearever Double Boiler
1 Wearever Tea Kettle
1 Wearever Double Roaster
1 Chrome Fry Pan
1 Chrome Fry Pan
1 Percolator
1 5 PC Red Canister Set
1 Bread Box to Match
1 Step on Can Sanitop
1 Vegetable Binet
1 Broomette
½ Dz. Dish Cloths
1 Scrub Brush
1 Howard Mop
1 Set Red Mixing Bowls, 3 pieces
1 Box Asst. Cookie & Sandwich Cutters
1 Alum. Angel Cake Pan
2 Muffin Pans
1 Tea Cake Pan
1 Pyrex Casserole
1 Pyrex Casserole
4 Pyrex Egg Dishes
6 Pyrex Custard Cups
1 Square Grater
1 Dish Pan
1 Dish Mop, Cotton
1 Egg Beater
1 Alum. 2-Cup Measuring Cup
2 Pot Cloths
1 Rolling Pin
1 Cutting Board
1 Vegetable Slicer
1 Wire Potato Masher
1 Set Wood Spoons, 5 pieces
1 2" Wire Strainer
1 2½" Wire Strainer
1 6" Wire Strainer
1 8" Wire Strainer
1 Set Alum. Measuring Spoons
1 Vegetable Brush
1 Tumbler Brush
1 Percolator Brush
1 Melon Mould
1 Ring Mould
1 Cookie Sheet
1 Loaf Pan
1 Biscuit Pan
1 Handy Comb Fruit & Veg.
1 Top Off Jar Opener
1 Edlund Jr. Can Opener
1 Set Cutlery, 6 pieces
1 Pr. Kitchen Shears
1 Sink Shovel
1 Plate Scraper
1 Sink Strainer
1 Rubber Dish Drainer
1 Stepstool
1 Only Flour Sifter
1 Tala Egg Slicer
1 Apple Corer
1 Ice Pick
1 Butter Whip
1 Basting Spoon

Hammacher, Schlemmer selected this kitchen for the bride.

A KITCHEN COSTING $90.

1 Polar Lipped Saucepan—Green, 1½ quarts
1 Polar Lipped Saucepan—Green, 2 quarts
1 Polar Lipped Saucepan—Green, 3 quarts
2 Covered Sauce Pots—Green, 3 quarts
1 Covered Sauce Pot—Green, 6 quarts
1 Polar Enamel Cooking Kettle, 6 quarts
1 Polar Enamel Double Boiler, 1½ quarts
1 Polar Enamel Tea Kettle, 4 quarts
1 Polar Enamel Percolator, 8 cups
1 Savory Enameled Roaster—Green, 12 lb. Fowl
1 Chromium Plated, Cast Iron Dutch Oven
1 Chromium Plated, Cast Iron Skillet, 9 inch
1 Chromium Plated, Cast Iron Griddle, 10 inch
1 Biscuit Pan—8
3 J. C. Pans—9 inch
1 Pyrex Pie Plate, 10 inch
1 Pyrex Round Casserole, 2 quarts
1 Pyrex Butter Dish, 1 pint
1 Pyrex Measuring Cup
1 Lettuce-Green Teapot, 5 cups
1 Sta-Dry Salt & Pepper Set
3 Lettuce-Green Bowls, 1 pint, 1 quart, 3 quarts
1 Canister Set, 4 pieces
1 Chrome Roll Top Breadbox
1 Kontanerette, 5 Jars, 29 oz. each
1 Wood Spoon
1 Set Measuring Spoons
1 Cook's Fork
1 Large Kitchen Knife, Stainless Steel
2 Stainless Steel Vegetable Knives
3 Basting Spoons
1 Grapefruit Knife
1 Cutter
1 Can Opener and 1 Cap Lifter
1 Potato Ricer
1 Grater
1 Meat Grinder
1 Egg Beater
1 Apple Corer
1 Spatula
1 Border Mould
1 Wire Strainer
1 Orange Strainer and 1 Tea Strainer
1 Jiffy Juice Extractor
1 Egg Slicer
1 Vegetable Scrub Brush
1 Flour Sifter
1 Colander
1 Cake Cooler and 1 Cake Turner
1 Rolling Pin
1 Knife Sharpener
1 Corkscrew
1 Sink Strainer
2 Pot Holders
1 Mop
1 Broom
1 Dust Pan
1 Dust Brush
1 Galvanized Pail
1 Scrub Cloth
1 Scrub Brush
1 Dish Pan, 17"x11½"
2 Dish Cloths
1 Dish Drainer
1 Tray, 17"x11⅝"x¾"
1 Garbage Can
1 Waste Paper Basket
1 Step Stool
1 Vegetable Scoop
1 String Bean Slicer
1 Potato Masher
1 Alum. Meas. Cup
1 Egg Poacher
1 Plate Scraper

This kitchen was suggested by Lewis & Conger.



This new electric range fits snugly into its appointed niche. Fast and efficient, it includes a top thrift cooker and improved heating elements. General Electric



Toe pressure on a pedal opens the door of this refrigerator. The freezing mechanism is sealed in above the all-steel, porcelain enamel cabinet. General Electric



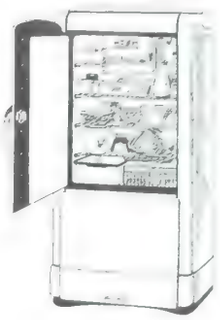
Even a watermelon can be comfortably accommodated in this new refrigerator. Adjustable shelves, utility basket and crisping pan are included. Westinghouse



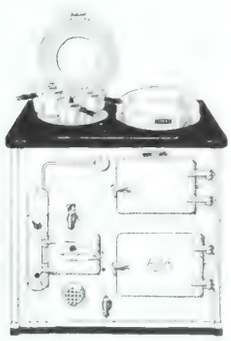
Divided it stands, with a work top separating the two pairs of burners. A swing-out broiler and three-in-one burners are other features of this gas range. Magic Chef



Soft shades of green, tan, and mother-of-pearl, as well as white, make this very efficient model exceptionally adaptable to the kitchen color scheme. Norge



Good organization of space within this new refrigerator makes orderly storage possible. Heavy insulation aids in maintaining constant temperatures. Kelvinator



Eighteen to twenty dollars pays for all the anthracite this stove will consume in a year. An automatic control maintains cooking temperatures at proper levels. Aga



Not so deep, but wider, is this new refrigerator which features a more economical refrigerating unit, a fast freezer and an abundance of larger cubes. Frigidaire



The open door reveals a convenient device for keeping small articles from getting lost. This model has over 15 square feet of shelf space, and makes 168 ice cubes. Crosley



This modern table-top electric range is attractive and easy to clean and the variously sized heating units afford great flexibility and efficiency. General Electric

HOT & COLD NEWS

These latest ranges and refrigerators demonstrate a constant improvement in the heavy artillery of the kitchen

NOW THE BRIDE IS IN THE KITCHEN



These three shining mates are part of a five-piece West Bend oven set, designed to fit into one oven at one time. Handles and covers are constructed to save needed space. From B. Altman.



Newest gadget to lighten the smoker's burden is a combined ash-tray and match-lighter. As you pull down the match, it lights. Refills make this everlasting. Hammacher, Schlemmer.



Special service at breakfast time, with hot, crisp toast and eggs your favorite style, all done by electricity. Salt and pepper shakers add a gay note. Manning Bowman set from McCreery.



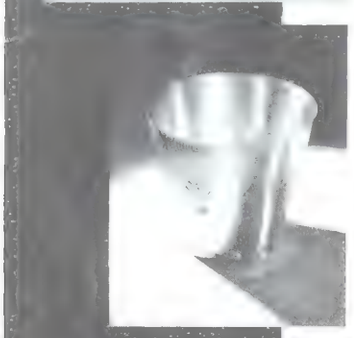
And now they are styling the temperature. At least, this newest of Weston thermometers is cased to cheer you by its looks whether you like the weather hot or cold. From Lewis & Conger.



Automatic General Electric waffle iron of chromium with white handles. It is so efficient that the admiring eye need scarcely pause to watch for delicious results. Lewis & Conger.



Stainless steel, long the practical delight of institution cooks, now comes to your own kitchen in a good-looking kettle. The enamelled saucepan has a sealed rim. Hammacher, Schlemmer.



A gleaming spot at the kitchen window or a decorative addition to the pantry table is a Revere flower pot of knurled brass or copper to hold any blooming plant. Comes from Bloomingdale.



The simple design of this new Mirro aluminum percolator not only gives it eye appeal, but makes it easy to use on stove of any size, and no problem at all to clean. McCreery.



Left-overs get a longer lease on life, and a tastier and safer one, when they are protected by convenient Protection covers or neatly tucked into Everfresh utility pouches. Lewis & Conger.



When the toast is finished, it jumps forward and stays warm until you want it. Another electrical triumph to smooth the path of wedded bliss. Universal automatic toaster. Macy.



The most juice with the least effort is guaranteed by this Handy-Andy juicer. The top grips the fruit firmly, the handle turns easily, the simple mechanism is easy to clean. Bloomingdale.



Blue comes into the kitchen. The white Nesco enamelware has covers of lovely delphinium blue. B. Altman. Matched in color is the Hall oven-proof china casserole. Wanamaker.



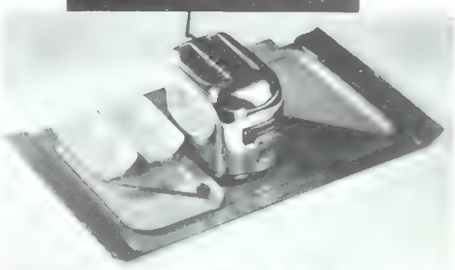
To assure tempting roasts that need not be arduously watched over, this Wear-Ever aluminum Dutch oven is self-basting. It has new rounded sides and flat bottom. Comes from B. Altman.



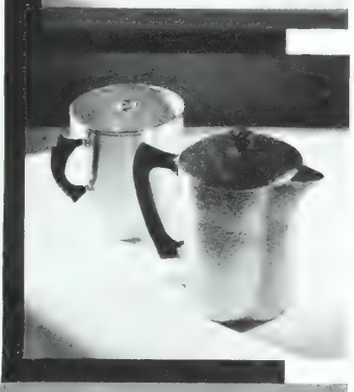
A small light indicates "done", but the toast stays warmly inside until you twist the red handle to lift it to the top. A dial guides the color of the toast from light to dark. From Gimbel.



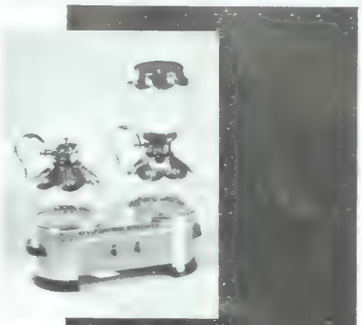
There is not room to show or list the many versatilities of this Westinghouse electric mixer. It hits a new high in operating efficiency and its black and white finish is very smart. Bloomingdale.



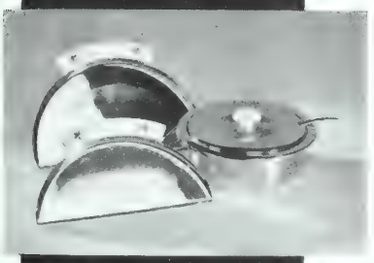
Toastmaster goes de luxe in a hospitality tray set complete with four individual service trays, slicer, relish dishes and the new toaster by Norman Bel Geddes. From Hammacher, Schlemmer.



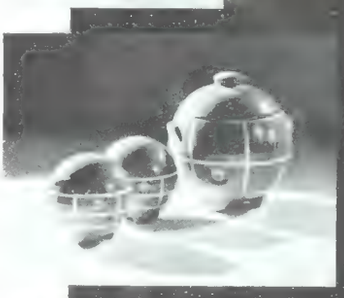
Hammered Club Aluminum coffee maker, smooth inside for cleanliness. When the coffee basket is removed, the good-looking pitcher may come to the table. Solid metal holds heat. Gimbel.



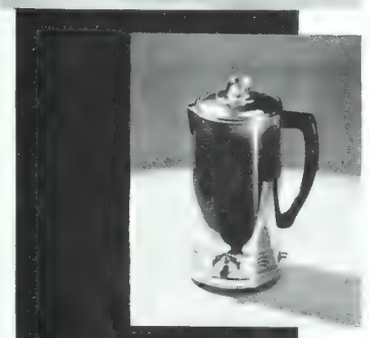
For buffet service, coffee brewed in the Silex manner, with plenty for the first round and the second round kept piping hot till needed. Bloomingdale.



Inexpensive and indispensable, a crumber set of Chase chromium with white starred handles and a matching butter dish with ice compartment to keep the pats in shape. Franklin Simon.



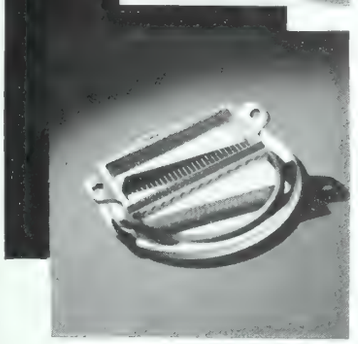
Round and red, three gay plaid pieces for the top of the range. The two small ones hold generous portions of salt and pepper to use in cooking, the large covered one holds sugar. B. Altman.



Set a dial and you get, almost sweeter than music, coffee to your taste, light, medium or dark. An automatic electric percolator that permits each person to be a coffee connoisseur. Macy.



Polar Club mixer, beater, squeezer, sturdily constructed and designed by Robert Heller to please the eye and simplify the duties of the kitchen. Macy.



Place the cheese upon the board, press upon it firmly with the small stringed instrument, and behold myriad slices, ready to be served. Convenient and notably uncostly. From McCreery.



Bright colored pottery with calico fruit on its white surface. Both the casserole and the pie-plate may come with pride from oven to table. From Macy.

TWENTY-FOUR GADGETS TO HELP HER MIX, BAKE, TOAST, ROAST, SLICE, JUICE AND SEASON WITH REASON A CULINARY COUP D'ETAT

The matter of managing servants so they will really serve

Perhaps you came to realize this the time your mother went South and left you to run the house. It may have been a bit appalling, that prospect of being the sole responsible head for a while, but it didn't take long to see that the schedule turned over to you when she left had much to do with the smoothness with which things moved in your inexpert hands. Even if (whisper it) there were a few rough spots in the experience, the necessity of a definite plan of management was perfectly apparent. The chances are, you swore that when you were running your *own* home it would all be as efficient and orderly as the assembly belt in Mr. Ford's factory.

Suppose you are going to be married almost at once, and that you are going to take an apartment or a small house. Supposing you can afford to have two servants: will you have a couple or two women? Supposing you can afford only a "general": how will you allot the work? How much service can you justifiably expect? How will you dress them? How will you train them?

All these questions should be decided early in the game as later on frequent readjustments are confusing and upsetting and may cause salt in the sugar bowl and scorched lingerie.

Suppose you can afford a couple. Probably you'll go to an agency, and if possible to the one your mother or aunt uses. During the interview it is wise to assume the pose of a kindly fuss budget. Assure them quite firmly that you are *very* particular and will brook *no* deviations from the rules of your ménage. It is also wise to circumvent ensuing disappointment and unpleasant surprise by stating in that first interview that you have a dog or a cat, an eight foot aquarium and fourteen window boxes which will need certain attentions, and that you like your breakfast on the stroke of seven and your Sèvres dusted with a swansdown puff! If they smile and bob their heads earnestly, good. If they seem inclined to sniff and take the attitude that this prospective position will be a bit of a come down, or hint that their Previous did differently, out they go.

Take the agency into your confidence on points which might be embarrassing to discuss with prospective servants. The fact that you wish to be called Madam and not Mrs. Smith, that you do, or do not like the waitress to hint at a curtsy as she announces dinner, that nail polish, lipstick and fancy hair are definitely out, and the man must be clean shaven. The agency will be glad to pass on these commands.

What do the two servants in these smart houses wear? In the morning, the housemaid wears cotton house dresses, plain or striped (blue seems proverbial, but any fresh colour is correct), with practical white aprons. The cook can wear the same, but she often prefers all-white, with a cover-all white apron. Afternoon uniforms are of crêpe, rayon, crêpe de Chine, moire. Black and grey are usual for winter, and maroon is smart if it harmonizes with your dining-room. Afternoon aprons are sheer, with collar, cuffs, and cap to match. Simple hemstitching is in good taste, but not lace. Maids' shoes are always black, low-heeled Oxfords for morning and single-strap shoes with Cuban heels for afternoon, with gunmetal or grey-beige stockings, not too sheer.

When the man servant wears traditional butler's uniforms, he is unassailably correct. However, when made-to-order uniforms are beyond the limits of a two-servant budget, compromises have to be made, and we advance the following only as such. The easiest of these are white linen jackets and black trousers, which, when the jackets are kept immaculate, have at least the virtue of looking fresh. In the country this combination is quite accepted. A dark sack suit, or black trousers and a mohair coat, with white shirt, turn-over collar, and black tie are also unobtrusive for daytime wear. In the evening, a well-cut white jacket is substituted for the mohair coat. A very distinguished dress for the man for evening is a white linen mess jacket made with flat silver buttons and worn with dark blue or black trousers. A wing collar and white tie are worn with this. The smartly turned-out look they give your man makes these worth ordering to measure. Shoes and socks are always black, and rubber heels save your nerves and floors. When a man is in the back of the house or doing heavy cleaning, he slips off his coat, and puts on an apron, and there you can give him the benefit of real dash at little cost by supplying him with green baize aprons or the fine-striped dark blue variety that you see on the Continent.

A general houseworker will dress as the chambermaid, cotton house dresses in the morning and dark silk in the afternoon and evening.

If your maid seems unenthusi- (*Continued on page* 158)

Personal Notes

1. Eaton's latest concoction. Cordovan, a smart new beige tint, comes in a size for those who like ample space: Lord & Taylor
2. Hurd launches this attractive sky-blue paper with a distinguished heading of large block letters in white: Cartier
3. Eaton's Coral Sand with a pink border and delicate heading is delightfully feminine. This effect also comes in Haze Blue with blue border, or Cloud Gray with green: Lord & Taylor
4. Eaton's écru Pen-Smooth, soft beige with thin tan and brown stripes and your monogram in brown: Lord & Taylor
5. Linweave did the next sheet—pale blue, rough-edged, and your monogram in a blue-green swirl: Dempsey & Carroll
6. Eaton's last bid is Biarritz—horizontal hair lines of gray and a border of beet-root red. Slim, rounded characters gracefully entwined are in the same red. If your soul rebels against scarlet, you'll like the same sheet done in mint-green: Lord & Taylor
7. Here's a bright marking idea—this time in maroon or soft powder blue: Dempsey & Carroll
8. A novel white letterhead: Bergdorf Goodman


Personal
Notes









The orderly bride fits up her closets

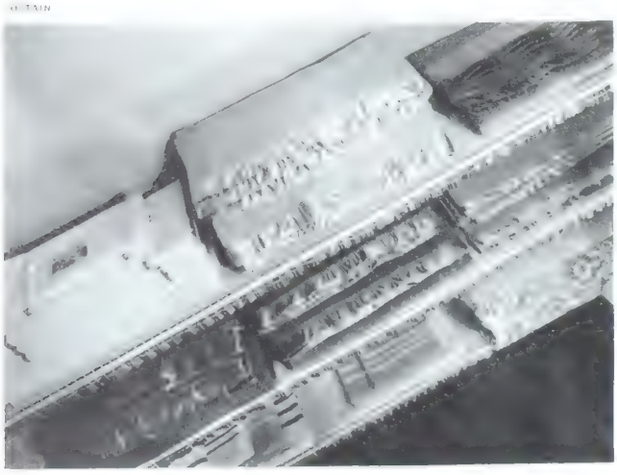
DIRECTLY above is a downstairs guest closet which is smartened up by a crystal rod for hangers and a mirror frieze below the shelf. A Venetian shell mirror is on the door. Trimmings in this closet are black and white

IN THE guest closet at the upper corner the fittings are white quilted chintz with deep blue trimmings—triple shoe pockets on the door, dress bag and edging for the shelves. This is especially suitable for a girl's closet

A MAN'S closet, which is also fitted out in white chintz and deep blue, accommodates a sturdy luggage rack, an ample clothes bag, broad-shouldered hangers, and hat-boxes. Note the diagonal tie racks in bright chromium

A VERY simple closet for a girl will contain a dress bag, boxes and sufficient hangers, those too-often stinted articles, all in one color and trimmed with a contrasting tone. These and the other closet fittings shown are from Macy's

ORDER is the first law in the linen closet. Consequently the shelves should be broad enough to hold a folded blanket and the sheets, pillowcases, towels and other necessities, which are stacked together in their respective places





Latest of a Royal Family in Sterling

King Edward



"KING EDWARD" . . . the words suggest the coming coronation, the gaiety and obeisances of friendly subjects—the graciousness and ceremony of the crown.

And you have this same mingling of informal festivity and revered tradition in the new *King Edward* sterling pattern.

Its flowery beauty, its grace and balance, make it a fit companion to settings of formal elegance. Yet its fine simplicity keeps it equally in harmony with the most unpretentious table setting.

See this timely new Gorham sterling with your own eyes. Leading jewelers have illustrated price lists on all Gorham patterns. Or write the Gorham Company, Providence, Rhode Island . . . *since 1831.*



As beautiful on the back as on the front—gracefully spaced for a lovely monogram.



A Proud Tea Service. *Proud in its own loveliness, this Gorham tea service—also in the new King Edward pattern—will make you proud to be its owner. What better investment could you possibly make for lifetime pleasure and serviceability!*

...and a DANBURY
is what she bought



After looking at tables of all kinds and sizes and finishes she bought a DANBURY Pembroke because [illegible] DANBURY is the most compact dining table of its size ever made. It makes a dining table 8 feet long, a console table or today.



Removing the center leaves and by a simple twist of the table top, the side leaves drop and this remarkable new idea in table craftsmanship becomes a beautiful Livingroom table (only 22 inches deep) and may be placed against the wall or sofa and used as a console.



Or [illegible] extends to 8 feet long and may be closed to a console table only 22 inches deep. The same as a DANBURY-Pembroke but of different design.



Or [illegible] top swivels to seat 4 persons, or by inserting center leaves will extend to seat 8 persons. This is the third design from which she made her selection—but a DANBURY was bought.

★ Here are three DANBURY Tables to select from. The DANBURY-Pedestal, the DANBURY-Pembroke and the DANBURY-Console. These tables are made of the finest cabinet woods and their tops are guaranteed to be **heat proof, alcohol** and **stain proof.** With one turn of the swivel top the tables will open from a console, to seat 4 or 6 persons comfortably. By inserting center leaves the tables may be extended to seat 12 persons. These truly remarkable tables may be seen at leading stores throughout the country. Write us and we will gladly send you the name of the nearest Department Store or Furniture Shop where a DANBURY may be seen and purchased.

Write for special folder on DANBURY Tables

CHARAK FURNITURE COMPANY

Showrooms 141 Madison Ave., N.Y.
Charles B. Geller, 755 E. Superior St., Chicago. C. W. Stockwell, 5262 Wilshire Blvd., Los Angeles
Factory, 80 Wareham St., Boston

NEW FLATWARE IN SILVER PLATE



1. "Old London", made by Reed & Barton, takes its inspiration from 13th Century English patterns . . . authentic in appearance and excellently balanced.
2. Alvin's "Cameo" is graceful and slender with restrained reeding and conventionalized flower and leaf motifs at the base of oval-shaped top.
3. Gorham's "Rosemont" with decorative shaft flowing gracefully to head which is embellished with flowers and leaves . . . beautifully executed and versatile design.
4. "Garden art", by Wm. Rogers & Son, attains decided grace and delicacy. Graduated flowers for which the pattern is named embellish the shaft.
5. "Coronation"—a real departure in plated patterns. It is pierced and deeply ornamented, with raised design on both front and back; Community Plate by Oneida, Ltd.
6. "Lady Alice" is the lovely new pattern in Wallace's plated line . . . extremely slender and developed with an eye to great delicacy of detail; fine beading edges the handles and restrained scrolls appear at the head.
7. "Marquise", by 1847 Rogers Bros., is elegant and ornamental in character. Handsome motifs, including foliage and fruit are suggestive of designs of the Renaissance and build up gradually to form the head ornament.



Room charm *at small cost* - by recipe !

Do you long to "do something" to your rooms but feel as helpless as a young housewife without a cook-book? Then Bigelow's Folio of Room Recipes has been written especially for you! It's a treasure . . . tells you, step by step, how to create charming backgrounds without spending a fortune . . . shares decorating tricks and secrets with you. Over 50 easy-to-do room recipes . . . color schemes . . . budget counsel! Free in rug departments or send 10c to the Bigelow-Sanford Carpet Co., Inc., Department 10H, 140 Madison Avenue, New York, N. Y.



Recipe No. 41, for an 18th Century dining room, suggests Bigelow's Duo-Weave or the smart new Looptuft or this Imperial floral carpet.



"Hurrah for the red, white and blue," says Recipe No. 16. For the floor, choose Bigelow's Twistweave or Harris or this multi-colored Fervak.

Use Bigelow Charlestown carpet for the bedroom of Recipe No. 11 or this tweedy Harris or the Beauvais.



Most of these carpets come also in standard rug sizes. Or you can have any size rug you want cut and bound from the carpeting.



Lively Wool springs back underfoot! All Bigelow rugs and carpets are woven of Lively Wool and marked with this blue-and-gold silk label.

Copyright, 1941, Bigelow-Sanford Carpet Co., Inc.



COLOR • DESIGN • TEXTURE • QUALITY

Martex has Everything!

Does your skin demand a "powder puff" softness in bath towels? Then insist on the extra soft, extra fluffy bath towels which have made Martex famous. In a rainbow of colors if you wish. Or in snowy white if white is your choice. If you like to glow as you rub, Martex also has just the crisp, tingley towels you are looking for. Men especially like the Martex Rub-Down Towel—pure linen on one side for friction, cotton terry on the other side for quick drying.



A Martex bath towel, showing part of the Long-Life underweave. Note how it ties the cotton loops of the terry cloth weave.

Remember this when buying bath towels: Martex is the only brand in which every towel is made with the Long-Life underweave. This underweave adds years of life to each towel. That is why, on a "cost per year" basis, Martex will cost you less in the end than ordinary bath towels.

You will find the many different colors, designs and textures of Martex Towels displayed at leading department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York, N. Y.

Martex

BATH TOWELS

With the Long Life Underweave



Above are shown, top to bottom, Triumph, Tuxedo Park, Grandeur, Flotilla and Splendor.

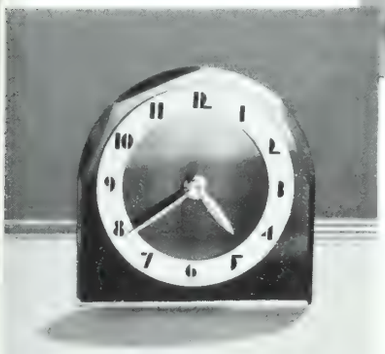
TURN YOUR EYES CLOCKWISE



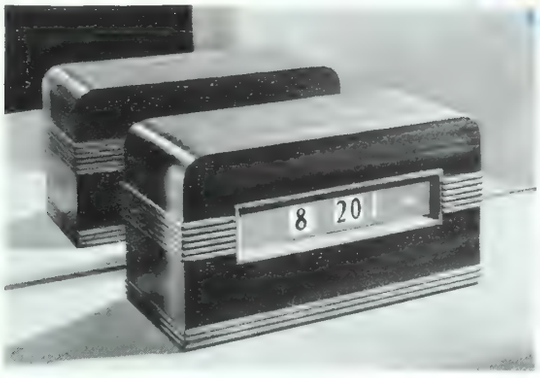
• This diminutive timepiece of a-trological cast not only tells time, but is a calendar and a paperweight too. The star-flecked night-blue background and revolving globe are (both) encased in a rounded, opalescent crystal case with a black border and white Roman numerals: Western Clock Company



• Militantly drum-shaped, this 12-hour clock, the "Heralder", is appealingly modern in form and decoration. The striped mahogany case rests on two tubular metal feet in a gold finish. It has an ivory dial, black hands, and gold sweep second hand: General Electric



• "Blue Night" is a scintillatingly lovely clock which has been styled to grace any room. A dull silver ring with black etched numerals is mounted on intriguing deep blue mirror glass, which is edged with deep beveling on the rounded top: General Electric



• This timepiece is a "Tribute" to smartness and taste in clock decoration. The walnut case is trimmed with ivory, the overlays across the center and the bottom are of light maple, and black hour, minute and second characters in radio-dial formation gleam on a cream background: Warren Telechron Company

"*Feels like* **SATIN,**

looks like **SUNSHINE**"

THAT's the way an enthusiastic customer described Whitney maple—and an apt description it is, as you will see when you compare it with other maple furniture.

It is the finish, the famous Whitney maple finish — often imitated, never equalled. This finish entails hours of painstaking labor and the most costly ingredients, on fine northern rock maple and birch.

Note the rich, subdued, golden glow of every Whitney piece. Rub your fingers over the surfaces, inside and out. You will be proud to own one.



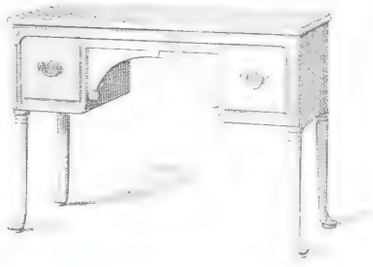
CHEST —[illegible]. When you examine this chest pull out the drawers and feel them glide. Note their fine cabinet work and their silk-stocking smoothness. Only in Whitney quality will you find these refinements. $49.00

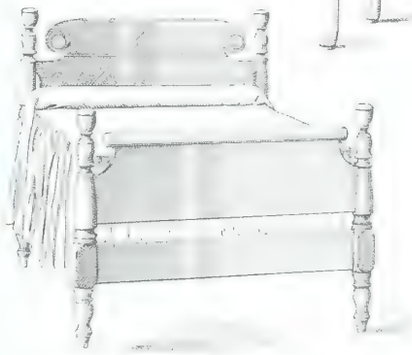
★WHITNEY★



MIRROR—#154 $14.50

SEMI-VANITY—#156. Graceful, practical, Colonial, $31. (A larger six-drawer vanity may be had at a slightly higher price.)





BED—#1554. An adaptation of an authentic Colonial piece, beautifully designed, exquisitely made, lovely in every detail. $33.00

Prices slightly higher Denver and West

HOW TO PRESERVE THE WHITNEY FINISH

Just as the original early American pieces were finished, the final coat of the present-day Whitney maple finish is wax. All that is necessary to retain the warm glow and soft luster of Whitney finish is to use a dampened cloth with a small amount of liquid wax added. The water will take off accumulated dust and film, and the wax will restore the finish. *Do not use furniture polish.*

HOW TO
FURNISH
Any ROOM
with
WHITNEY
MAPLE

W. F. WHITNEY CO., INC., *Dept.* H.G. 10.
South Ashburnham, *Mass.*

Gentlemen: Please send me a copy of your booklet, "How to Furnish Any Room with Whitney Maple." I enclose 10c

Name _____

Address _____

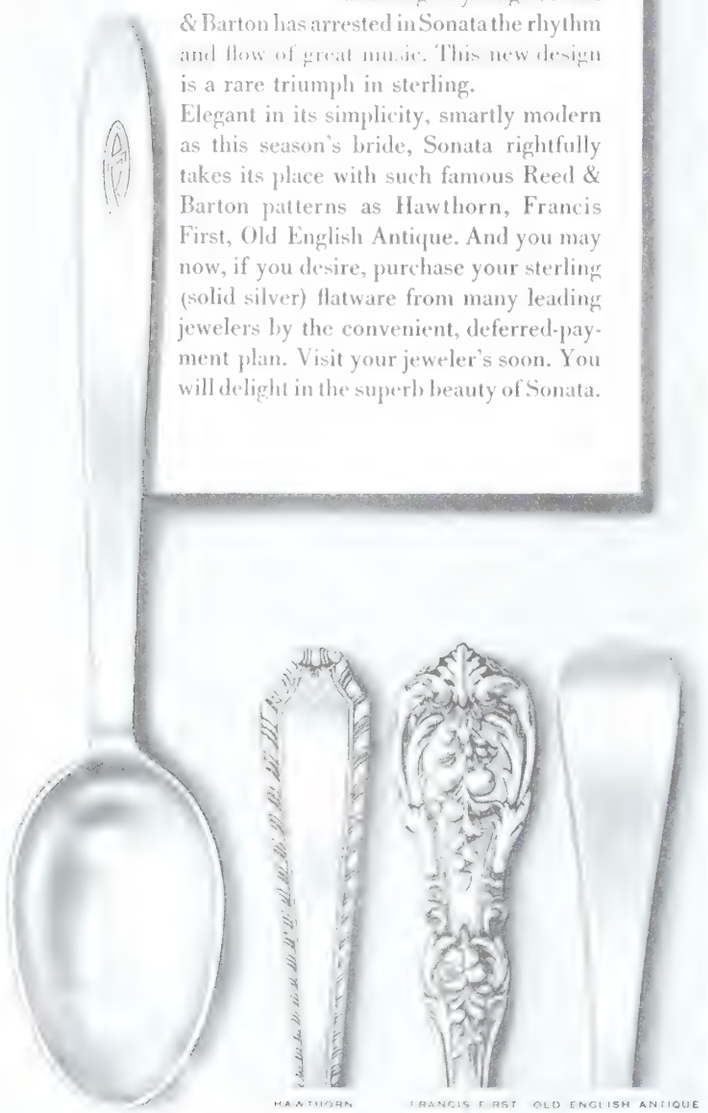
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Sonata

MUSIC TURNED TO SILVER BY Reed & Barton

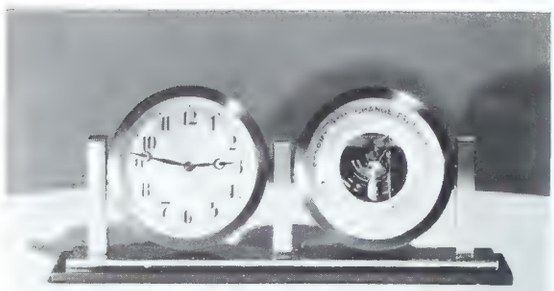
Through the ages, men have tried without success to turn other substances into silver. Now, as though by magic, Reed & Barton has arrested in Sonata the rhythm and flow of great music. This new design is a rare triumph in sterling.

Elegant in its simplicity, smartly modern as this season's bride, Sonata rightfully takes its place with such famous Reed & Barton patterns as Hawthorn, Francis First, Old English Antique. And you may now, if you desire, purchase your sterling (solid silver) flatware from many leading jewelers by the convenient, deferred-payment plan. Visit your jeweler's soon. You will delight in the superb beauty of Sonata.



REED & BARTON Silversmiths TAUNTON, MASS.

TURN YOUR EYES CLOCKWISE



• Ship ahoy! When the "Nautilus" embarks on your desk you'll not only be cognizant of the hour, but fore-warned about unpredictable quirks in the weather, too. The attached weather department is a Holosteric Barometer with thermometer. It comes in statuary bronze with yellow brass or bronze with polished chromium. Comes from the Chelsea Clock Company



• This interesting adaptation of an Early American timepiece, the Simon Willard clock, the original of which is in the Edison Institute, blends ideally with modern surroundings of a Colonial cast. Roman numerals grace the dial and phases of the moon are shown. Colonial Manufacturing Company



• "Thames" is a charming period clock—Old English in character. Its mellow mahogany case with front and side panels of burled redwood is reminiscent of the 18th Century styles. A gold-plated handle, convex porcelain dial, complete the decoration: Seth Thomas Clock Co.

• This modern clock is a flatteringly decorative as well as useful object with its gleaming dial—light blue imitation Cloisonné on metal and white base with mirror finish. Buffed and lacquered gold-colored hands, and bezels, and a modern skeleton of Arabic characters, complete the "Casino": Warren Telechron Company



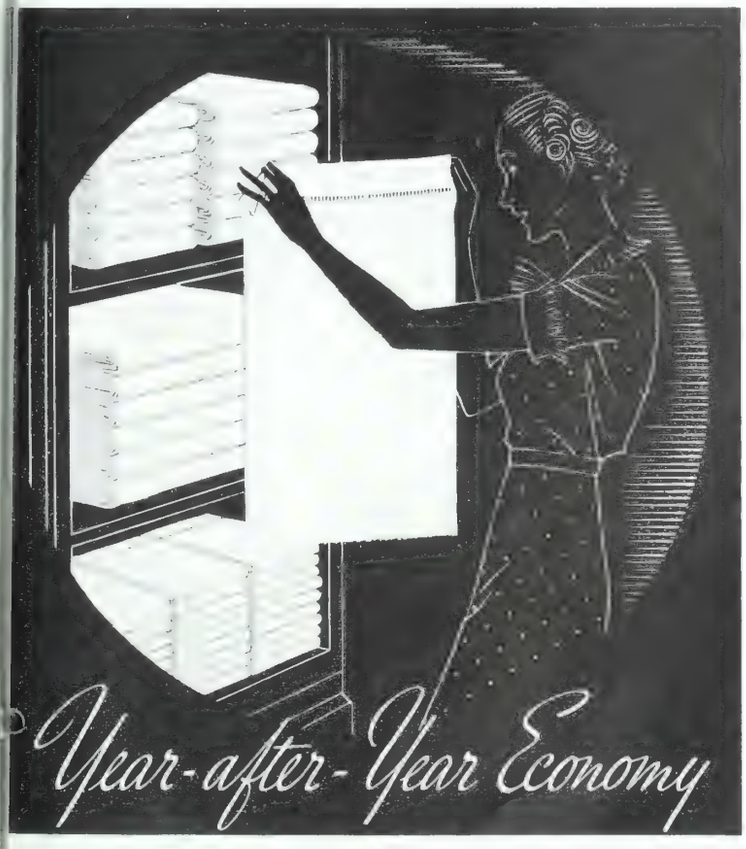
NEW LUXURY FOR
THE BRIDE'S LINEN CLOSET

MOHAWK
Percale
Sheets



Smart indeed is the bride's linen closet that is filled with lovely Mohawk Percale sheets. They are 40% finer woven than ordinary muslin sheets, yet cost only a few cents more.

★ *The sparkling white sheen of Mohawk Percale sheets and pillow cases gives them a distinctive beauty . . . while their lovely soft-as-silk texture brings a delightful new sense of luxury.*



IN NEW
Laundry-saving
PACKAGE



★ *Because of their lighter weight, Mohawk Percale sheets reduce laundry bills about $5.85 a year for each bed (at average pound rates). Also make home laundering much easier.*

★ *To save first laundering cost, Mohawk Percale sheets now come in practical, dustproof cartons — two sheets each. Utica and Mohawk Cotton Mills, Inc., Utica, New York.*

Do you know Syracuse China . . .

[illegible] are the new Syracuse China [illegible] decorative patterns and [illegible] that china as lovely [illegible] only—or can you tell the difference?

Weight for weight, Syracuse China is the strongest ware made. And it is remarkably inexpensive—about one-half its former price. This means that while you may buy this lovely china primarily for entertaining, you will also find it practical for everyday use.

And if you should break a piece, remember that these are all open-stock patterns made in America—that matching pieces are quickly and easily obtained.

Syracuse China is sold by department, china and jewelry stores. For further information write to: Onondaga Pottery Company, Syracuse, New York.

True China . . . made in America



We [illegible] say "true china" because there are [illegible] "china" [illegible] all [illegible] which are not [illegible]. Sometimes such [illegible] "china". We [illegible] explain [illegible]

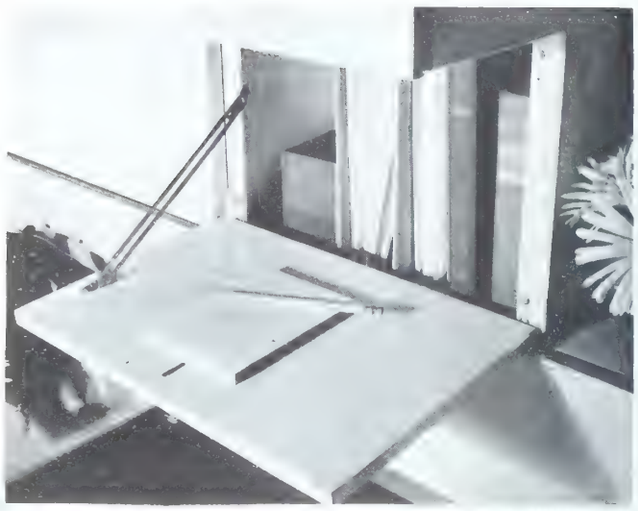
[illegible] China [illegible] all [illegible]

Syracuse China

OF ONONDAGA POTTERIES

HER KITCHEN

(CONTINUED FROM PAGE 112)



drawers in three sizes, or cupboards at will. Above you can have your choice of not only the type of cabinet you want, but you have storage space deep, shallow or "middling". You can have a 6½" deep cabinet for your saucers, small bowls and glass ware; or a 13" deep cabinet for your salad plates and place plates; or a 21" deep cabinet for your platters and trays. And you can have solid or glass doors in polished chromium frames.

The drawers slide easily and noiselessly, and the doors open effortlessly at a touch and close pleasantly not with a crash but with a subdued and satisfying click, for the entire construction is double walled and insulated.

The workshop is waterproof and, what is more, it will all continue to function as sweetly and well-tempered ten years from now, because of the entirely new principle of erection developed by George Sakier for the Accessories Company.

Upon a solid, plumb foundation all the front cabinets are hung—absolutely rigid and in perfect alignment—absolute insurance against ill-fitting doors and sticking drawers for as long as the very walls themselves in the house remain firm.

THIS MATTER OF MANAGING SERVANTS

(CONTINUED FROM PAGE 113)

astic about wearing a cap, get a picture of a story book Marie, complete with beautiful legs, full skirt, apron and cap, then your balking Martha, with her mousy drab hair and sturdy legs may be caught in the trap of self-idealization, and you can add another willing capitulation to your credit.

A schedule of mutual agreement will be a big help. It shows a spirit of fair play and gracious compromise if you allow the servants to help work out their own schedule. After all, it may be the man who has a genius for pleating lingerie, and the woman who has a special knack for polishing filigreed silver. . . . The following schedule, however, will serve as a guide for two women servants:

COOK-WAITRESS

7:30	Breakfast for maids
8:30	Breakfast for family
9–11:30	Cook interviews mistress, menus are decided and written, lists made for marketing, dining-room cleaned, kitchen tidied. Cook goes shopping.
12:00	Meal for maids
1:15	Lunch
3:30	Kitchen cleaned, dining room in order. Cook should have until 4:30 to rest and dress.
5:00	Tea or cocktails served
5:30	Meal for maids
6 6:30	Living rooms put in order
7:30	Evening meal served
8:30	Meal finished, kitchen put in order
9:30	End of day

CHAMBERMAID

7:30	Breakfast, does own room
8:00	or after; serves mistress breakfast if necessary. Her morning duties will then be regulated by the time mistress dresses and leaves the house. But between 8 and 12, she will clean the bedrooms and living-rooms, brush clothes worn the day before, clean shoes, arrange closets, et cetera. She starts this work immediately after breakfast.
10 10:30	Prepares bath, lays out clothes to be worn, assists mistress to dress, does the room.
[illegible]:00	Has her lunch. After lunch, until four o'clock she has time for washing personal effects, counting laundry, mending house linen, pressing.
[illegible]:00	On duty to answer telephone and front door.
6 6:30	She should have as her time off. After this, she should put away her mis-

(Continued on page 130)

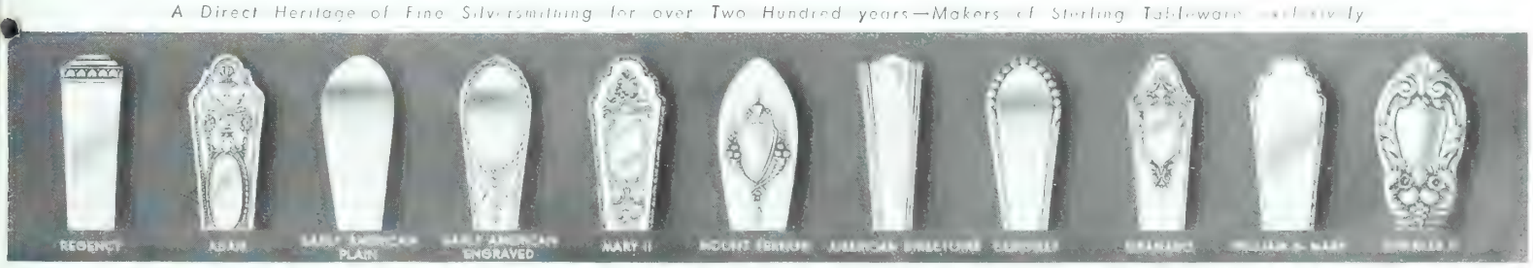


MODERN CLASSIC STERLING 925/1000 FINE CHASED CLASSIC

IF the autumn bride is planning a home in the contemporary manner, she can find no more perfect Sterling than MODERN CLASSIC. This gem of distinguished simplicity was designed for LUNT SILVERSMITHS by Robert E. Locher, widely known for the taste and beauty of his creative work. It is unadorned and depends for its effect on the skillful use of lines and "planes". Related to Modern Classic in outline, but somewhat different in spirit, is CHASED CLASSIC. Modern, too—but with a difference. It has a certain elegance achieved by the all-over floral pattern which adorns its center panel. It will be perfect with rooms in traditional periods as well as the more modern examples of current decoration. These two patterns, like all TREASURE Sterling, have a luxurious weight and "feel" that only handling can convey. And so wide is the variety of styling in the complete TREASURE line, that any one can find among them the harmonious complement for any type of room. Write Dept. B-32 for literature and prices.

"TREASURE" SOLID SILVER *Lunt Silversmiths* GREENFIELD, MASS.

A Direct Heritage of Fine Silversmithing for over Two Hundred years—Makers of Sterling Tableware exclusively





On the Ideal Dressing Table

ESSENTIAL PREPARATIONS BY

Elizabeth Arden

• Elizabeth Arden reminds you who are planning a beautiful home, that you, yourself, should be the most beautiful treasure your house possesses. And you can be!—if you use Elizabeth Arden's essential preparations. • Cleanse with Ardena Cleansing Cream and Skin Tonic for clean, clear, colorful radiance. Then soothe with Velva Cream, or, if your skin is dry, Orange Skin Cream for firm, smooth, fine texture. One Home Treatment in the Elizabeth Arden Salon will teach you the technique of using these exclusive preparations at home. • Follow directions conscientiously and you will fit charmingly into the setting you have created for yourself—the lovely hostess to give your house life, warmth, and soft, young beauty.

ELIZABETH ARDEN BEAUTY BOXES 5.00 to 165.00

Ardena Cleansing Cream, 1.00 *to* 6.00 • *Ardena Skin Tonic,* .85 *to* 15.00 • *Velva Cream,* 1.00 *to* 6.00 • *Ardena Velva Cream Mask,* 5.00 • *Lille Lotion,* 1.50 *and* 2.50 • *Poudre* [illegible] 3.00 • *Green Illusion Powder,* 3.00

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK CITY

[illegible] • BERLIN • TORONTO

©1936 E.A.

THIS MATTER OF MANAGING SERVANTS

(CONTINUED FROM PAGE 158)

tress' day clothes, prepare tea gown or evening clothes, and, while the family dines, she prepares the bedrooms for the night, puts out nightgowns, wrappers, slippers, et cetera.

8:30 Unless there is entertaining, her duties should now be over.

The matter of laundry naturally affects working schedules. In a household of more than two, a laundress has to be summoned, but, when there are only two to be taken care of, the servants should manage the laundry easily between them, with the exception of sheets and stiff shirts, which are sent out. For such a household, in which the working combination is a cook and chambermaid-waitress, a general schedule of work might be as follows:

Monday Washing. The cook does the heavy laundry, the waitress, lingerie and table doilies. Dinner guests are not invited on this day.

Tuesday Pressing

Wednesday Thorough cleaning of the house, in which both maids share.

Thursday A day when guests are expected for lunch. One maid off for afternoon and evening.

Friday Polishing the silver, both share. One maid off for afternoon and evening.

Saturday The cook gives the kitchen a thorough going over and cleaning, the waitress does the same for the dining-room and pantry.

Sunday Alternate Sunday afternoon and evenings off. The cook prepares and serves dinner when the waitress is away and vice versa.

The plan for man and wife varies somewhat. After the family breakfast, the man washes the china and silver, does the floor, delivers the car, and goes to market. The cook must clean all the rooms, assisted, when his time permits, by the man. After the midday meal, the man servant cleans silver, cleans the car, presses clothes, polishes shoes, and must have an hour off to dress and shave. The maid takes care of the household linen and her mistress' clothes, and the work must be alternated so one of the servants is available for the telephone and doorbell. The man should be capable of preparing tea and cocktails while the cook is busy with dinner preparation. The man lays out his master's dinner-clothes and, after dinner, helps in the kitchen while the maid is preparing the bedrooms for the night.

With one servant the problem is a little different. Largely a matter of compromise, for concessions must be made on both sides. On the day of a dinner for instance, either you must take over some of the household functions. On the day of the great Clean Up, arrange to do the marketing yourself, be out to lunch and forego asking people in to cocktails. On the day of the Great Wash you should be particularly kind. But these things are obvious and we may take it for granted that you are naturally considerate.

Here is a suggested schedule for One looking after Two. And variations to taste:

7:00 Her own breakfast

8:00 His Lordship's

8:30 Breakfast for mistress, clean rooms, rinse out yesterday's lingerie, carry off clothes to be cleaned and pressed, consult with mistress as to day's schedule and attend to marketing. (In the suburbs, you will drive to market yourself, leaving the maid free for the cleaning of walks, porches, and the other extra demands of country living.)

1:15 Lunch

2:00 Clean dining room and kitchen

2:30 At ease, mending and pressing

4:30 Change uniform and be on duty

6:30 Prepare for dinner

7:30 Serve dinner

9:00 Kitchen and dining room cleaned, beds turned down and, unless there is entertaining, her duties are over for the day.

Naturally there will be breaks in the schedule to take care of house cleaning, laundry, silver and furniture polishing or a big party. But there is no reason why beautiful and gracious living cannot be achieved with one servant if the menage is carefully and thoughtfully regulated, and more particularly, if you can instill some proper pride into your "general".

As for days off. . . . Suppose you allot Martha her freedom from 2:30 in the afternoon, each Thursday. If you decide that you want to be home that evening you are perfectly entitled to ask her to roast you a chicken, leave you the makings of a salad and put the soup in a covered pot before she leaves. But, though a common practice, it is neither kind nor tidy to leave the mess for her to clean up. One or two Sundays a month (again from 2:30 on) is kind. However, as young marrieds are so apt to pay off limitless obligations by Sunday afternoon teas and cocktail parties, it is not always convenient. In that case, it is easier to give her an indiscriminate night off when you yourself plan to be out. Let her go as soon as you are dressed and she has turned down the beds.

Perhaps by some malevolent circumstance your maids, or couple, come to you untrained. In that case, try to discover in your soul some latent urge to create, for that is what you must do. You must shape and mold, step by step, with kindness, clarity and Olympian restraint. Don't try to give her (or them) "the works" in a few days. Instead see that he (or she) really understands *why* she is always to pass from the left, and that the salt and pepper and butter plates must always be removed before dessert, and then the next day carry on, with table service, announcing dinner, after dinner coffee, then on to cleaning and mattress turning and the mysterious formula of your bureau drawers. And maybe on Friday next you'll get to the important details of answering the door, taking hats and coats from guests, and

(Continued on page 160)



© Oneida Ltd. Mfrs., Sherrill, N. Y.



WITH TELECHRON ALARMS

● BREAKFAST becomes a brighter meal in the household that is awakened by a Telechron electric alarm clock. Eggs and shaves are timed to the minute, and the trip to the 8:15 is a pleasant walk instead of a mad dash. For these quiet, precise clocks let you sleep soundly through the night—and rouse you gently, yet firmly, in the morning. There are Telechron clocks in both alarm and silent models for every room in the house.

And remember—four or five Telechrons plugged into the electric outlets in different rooms supply your home with a complete timekeeping system! The same time, the right time, throughout your home!

AIRLARM, above, is a truly distinctive alarm clock. It may be had in either a maple or walnut case with increased rest. Price . . . **$9.95**
AIRMAN, without alarm, $6.75.
AIRLUX, with onyx case $12.50

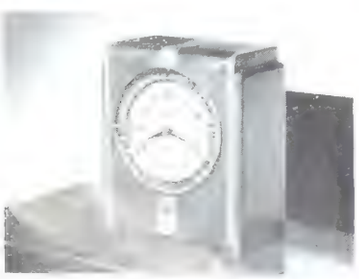
Telechron models are designed for both beauty and usefulness. They add charm to their settings any place in the home. A wide variety, reasonably priced from $3.50, are sold by good jewelry, electric, gift and department stores. Because of their fine, quiet motors—sealed in oil for long life—Telechrons are the largest-selling self-starting electric clocks in the world.

WARREN TELECHRON COMPANY
ASHLAND • MASSACHUSETTS
In Canada, the Canadian General Electric Co.

Schools, hotels, hospitals and office buildings are modernizing their time with efficient Telechron Commercial systems.

Telechron
(Reg. U. S. Pat. Off. by Warren Telechron Co.)

SELF-STARTING ELECTRIC CLOCKS



THE CONTROLLER, a master clock! Its pulses [illegible] clock. The clock can set this clock [illegible] electrically and at [illegible] any desired [illegible] **$12.50**



EMBASSY, an attractive easel-type clock. The bezel is gold-finished, and the black-filled, etched numerals are mounted on a satin gold background. Suitable for any room in the house. Priced at **$6.75**

THIS MATTER OF MANAGING SERVANTS

(CONTINUED FROM PAGE 160)

answering the telephone. But she will be right along with you and not frantic and confused as to whether you said to remove butter plates or was it the centerpiece maybe?

Regarding the telephone, see that she takes names and messages clearly no matter how often she must ask the caller to repeat. It is far more infuriating to have a call ignored than to spell out your name like a telegraph operator. Regular office telephone pads might help and perhaps your husband could get away with one or two without being accused of misusing the company funds. Teach her to say "Who shall I say is calling, Madam (or Sir)," and, "Just one moment, Mrs. Jones, and I will see if Madam is at home." (Never "the Madam"!) Don't be afraid of formality merely on the grounds of one servant! Your homestead may be a tiny miniature of your mother's, but the spirit can be the same.

A secret in managing a small house or apartment beautifully, with the aid of only solo or duet accompaniment is to base your tastes on a larger, idealized, perfectly run house. Then bring it down to scale. That way lies perfection. That way, you capture the feeling of dignity and ease, the serenity of a beautifully ordered household. One instance where it's wise to start at the top! Hitch your ménage to the brightest constellation you can conceive, to the most exquisite, fastidious standards you can conjure up. You'll find responsiveness in Martha's reticent eye, and your reward is gleaming silver and fragrant linen and the consciousness of a task well done.

WEDDING ETIQUETTE

(CONTINUED FROM PAGE 115)

Form 2

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE HONOR OF

PRESENCE AT THE MARRIAGE OF THEIR DAUGHTER
ETHELINDA
TO
MR. PETER PAUL WHITESTONE
ON SATURDAY, THE THIRTEENTH OF OCTOBER
AT TWELVE O'CLOCK
AT ST. MARTIN'S CHURCH
NEW YORK

Form 3

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE HONOR OF
MR. ERNEST DOOLITTLE'S *(If written)*
PRESENCE AT THE MARRIAGE OF THEIR DAUGHTER
ETHELINDA
TO
MR. PETER PAUL WHITESTONE
ON SATURDAY, THE THIRTEENTH OF OCTOBER
AT TWELVE O'CLOCK AT SAINT MARTIN'S CHURCH
AND AFTERWARDS AT GREENACRES
GREENWICH

R.s.v.p.

INVITATIONS TO THE RECEPTION

When Mr. and Mrs. Lightfoot are asking a large number of friends to the actual ceremony and a smaller number to the reception, they enclose a card in the same envelope with the wedding invitation for those friends whom they are inviting to the reception. This card may be worded in either of two ways:

Form 1

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE PLEASURE OF YOUR COMPANY
AT THE WEDDING BREAKFAST
FOLLOWING THE CEREMONY
AT HAWKSNEST
SHOWERY FALLS, NEW JERSEY

R.s.v.p.

(Continued on page 161)

5 o'clock . . . on any afternoon



IMAGINE this lovely *Sun-Ray* service on *your* table . . . ready for tea! Every piece sparkling like sunshine. Every one hand-made by Fostoria's famous craftsmen. Real *party* crystalware . . . priced so low that you can afford to use it every day.

Sun-Ray is so practical, too. It can be used by itself or combined effectively with all types and styles of china . . . for luncheons and dinners as well as tea . . . and that's an important point this season, because fashion today calls for varying one's service, using different pieces for different courses.

. . .

Ask your dealer to show you *Sun-Ray*. There are over 80 lovely pieces in the line—everything from soup bowls to nut dishes—and the prices on many are under 50 cents.

Write for Leaflet No. 38, illustrating many of these cheerful pieces and listing every one!

Fostoria Glass Company, Moundsville, West Virginia

Fostoria

THE GLASS OF FASHION



To the Bride

May we express the hope that your journey will include a visit to Philadelphia . . . and the Bellevue?

Here, you are but a step from shops and theatres. Some of the most treasured of the Nation's historic shrines are close by.

You will like the Bellevue . . its traditional hospitality . . its world famous cuisine . . its modern appointments . . its friendly service.

Rates begin at $3.50

BELLEVUE STRATFORD

PHILADELPHIA

One of the few Famous Hotels in America

CLAUDE H. BENNETT, General Manager



Brides of this and other years will find added joy in entertaining with this lovely all mahogany furniture from the famous old Luce cabinet shops of Grand Rapids. The Thayermont has the true grace and fine proportions of the historic Sheraton, great 18th century stylist. Choice panels of beautifully figured crotch mahogany are framed by bands of satinwood and marquetry inlay. This furniture is sized for the modern room, and is moderately priced, although finely fashioned by skilled craftsmen. Ask your furniture store to show you Luce group No. 540. Send for our free booklet picturing smart tables, luxurious chairs and sofas, and historic and modern bedroom and dining groups. Write Dept. HG1036.

LUCE FURNITURE CORPORATION OF GRAND RAPIDS, MICHIGAN

Largest Operating Furniture Factory in the Furniture Capital of America

PRESENTS WITH PRESTIGE

Kensington

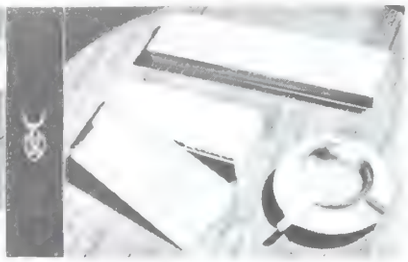
Special significance attaches to the gift which is Kensington. Not only have the varied Kensington pieces rare beauty, but their beauty is also enduring. It can be a lifelong reminder of friendship.

The attractiveness of Kensington is more than style deep. Lustrous Kensington, the new alloy of Aluminum, is solid, unplated metal which never tarnishes, never stains.

You will find Kensington gifts in wide assortment at the better stores everywhere.



The [illegible] Platter. Diameter 16 inches. For centerp[illegible] hors d'oeuvres an[illegible] ches. $10.00.



The Town House Cigarette Box, Shallow. $6.50. The Manor Cigarette Box, Deep. $5.00. The Mall Ash Tray. $1.00. Smart new designs.



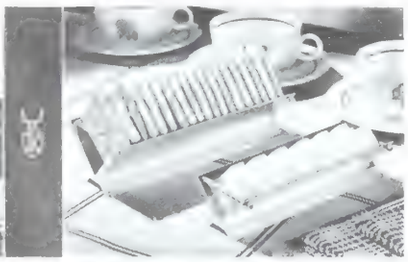
Kensington Picture Frames. Lovely, untarnishing, dust-proofed. Three sizes, six designs, plain and decorated. $5.00 to $9.00.



The Clipper Ship Buffet Server. With six compartments, 14 x 22, $12.50. Tray only, $10.00. With four compartments, 10 x 18, $6.50. Tray only, $5.00.



The Hunt Serving Tray. For smart entertaining. Two sizes: Illustrated, [illegible]



[illegible] Sugarac and The Crackerac. Very New. Clever tea-time servers for sugar and crackers. The Sugarac, $2.00. The Crackerac, $3.50.

Kensington
INCORPORATED
OF NEW KENSINGTON
PENNSYLVANIA

WEDDING ETIQUETTE

(CONTINUED FROM PAGE 1624)

Form 2

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE HONOR OF
MR. ERNEST DOOLITTLE'S
COMPANY ON SATURDAY, THE EIGHTEENTH OF OCTOBER
AT QUARTER BEFORE ONE O'CLOCK
AT TWO WEST FIFTY FOURTH STREET

Often, however, the bride prefers a quiet ceremony with only her family present, and a large reception. Under these circumstances, the people who are invited to the reception receive an invitation exactly like a wedding invitation in form and size, but which reads:

Form 3

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE PLEASURE OF YOUR COMPANY
AT THE WEDDING BREAKFAST OF THEIR DAUGHTER
LUCILLE LINDA
AND
MR. PETER PAUL WHITESTONE
ON SATURDAY, THE THIRTEENTH OF OCTOBER
AT ONE O'CLOCK
FOUR FORTY TWO PARK AVENUE

House Wedding

In the case of a house wedding, the invitation is precisely the same, except that the address of the house is given in place of the church. No added invitation to stay on to the reception is needed, since it is taken for granted that the guest will do so.

The following is the correct form of an announcement:

MR. AND MRS. JOHNSTONE JAMES
HAVE THE HONOR OF ANNOUNCING
THE MARRIAGE OF THEIR DAUGHTER
JUSTINE MARY
TO
MR. JULIAN ARTHUR
ON TUESDAY, DECEMBER THE NINTH
NINETEEN HUNDRED AND TWENTY
NEW YORK

Cards announcing the date after which the bride and groom will be "at home," with the address, may be enclosed.

Cards of Admittance to the Church

Occasionally, at a large wedding or one in a church in a very large city, cards of admittance to the church are necessary. Cards to reserved pews are sometimes also enclosed, for very large weddings. These cards may take any of three forms:

The mother of the bride and the mother of the groom may write on their own visiting-cards:

Pew No. 9
Mrs. Henry Sage Lightfoot
Four forty two Park Avenue

WEDDING ETIQUETTE

Or there may be a card enclosed in the invitation, reading "Within the ribbons," which means that the holder is to be seated in a reserved space marked off with ribbons.

Or there may be engraved cards reading:

Please present this to an usher
Pew No.
Saturday, the thirteenth of October

FURTHER PREPARATIONS

There are several other preparations necessary for a large, and sometimes even for a small, wedding. The caterer must be engaged for the wedding reception and the menu planned, perhaps with his assistance. The wedding cake should be ordered at the same time and usually from the same caterer, each piece to be put up in its small white box. Sometimes, a silver or gold monogram in a corner of the box links the bride's initial with that of her husband's; or there may be only the bride's initial.

The music must also be decided upon—not only what the organist in the church is to play, but whether or not there is to be an orchestra at the reception.

Decorations for the church and for the house should be planned with a florist, unless the wedding is an informal one held in the country, when it is often possible to decorate both church and house with flowers from one's own garden and the gardens of generous friends. The bouquets of the bride and the bridesmaids must be ordered well in advance, as well as a white carnation for each usher.

If a private train or car is to be engaged for the convenience of city guests going to a country wedding, this arrangement must be made.

If wedding pictures are to be taken on the day of the wedding, it is well to engage the photographer well in advance. These pictures are usually taken immediately after the ceremony, unless a picture of the bride alone is all that the families want. In this case, the picture may be taken before the ceremony, or even several days before the wedding.

WEDDING PRESENTS

When wedding presents are given, they are always sent to the bride, even if one has never met her and has known the groom since babyhood. It is quite permissible to send some small extra gift to the groom, also, if one knows him very well and especially wishes to do so.

The range of possible gifts is, of course, enormous. Checks should not be sent, however, unless one knows the bride very well or unless one is a member of her family. Nor is it correct to send the bride wearing apparel, since a wedding present is supposed to be something that can be enjoyed by both bride and groom. There is an exception to this: members of either family often give the bride jewels—sometimes heirlooms. And wealthy and intimate friends, if they wish to do so, may also give pieces of jewelry.

Monogrammed wedding presents should always be marked with the bride's initials—a custom arising no doubt from the days when a girl's hope chest was begun when she was very young and was added to through the years, as she sewed and wove her sheets and blankets and towels. In any case, this is still correct today. The only drawback to giving monogrammed wedding presents is that, unless one is very sure of the bride's taste, one may be giving her something she not only does not want, but can never get rid of gracefully. Marked wedding presents cannot be exchanged, and in case of duplicates, this is especially a disadvantage.

Whether a bride receives the Sheffield tray or the ormolu clock, a pincushion or a painting, she must still thank the donor, *at once*. This cannot be sufficiently emphasized. Too many brides of today put off writing "thank-you notes" until there are so many that the pile is appalling, and then, in an exhausted, desperate rush, scrawl impersonal little notes in an effort to catch up; or—even worse—wait until they are married and back from their wedding trips to begin to thank people for a very real kindness. Every wedding present should be checked off on the bride's "thank-you list" the day that it arrives. Of course, brides are busy; and when one is being constantly entertained and presents are pouring in, it is no small task to thank everyone. But a well-bred girl will manage to do it, even if she has one of her bridesmaids help her.

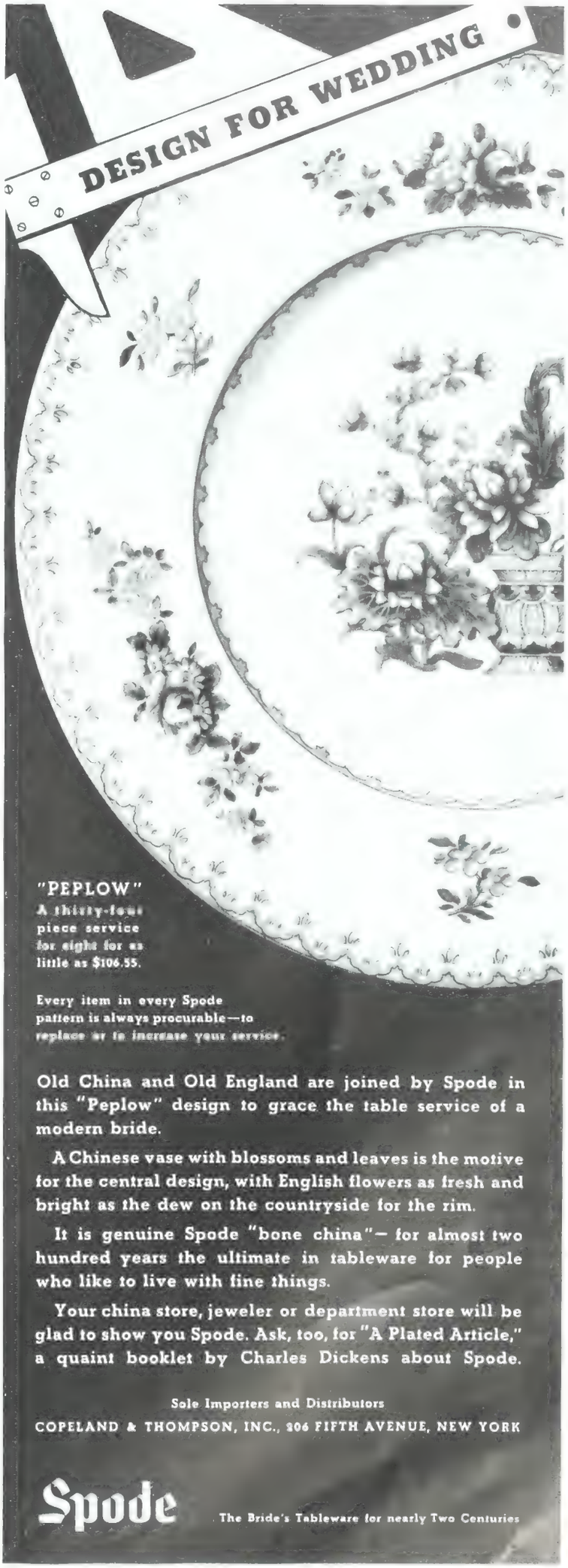
At some weddings, all the presents are arranged in one room, so that guests may see them, if they wish, during the wedding reception. If there is no room which can be conveniently set aside for this, or if the bride prefers for any reason not to follow this custom, she may invite a few of her close friends to see her wedding presents a few days before the wedding—perhaps at tea-time. It is in very poor taste to exhibit checks. The bride may quite casually say, "We're getting our living-room rug with Uncle Willie's wedding present," but further than that she should not go.

THE TROUSSEAU

Old-fashioned brides had, as a matter of course, trousseaux that lasted a lifetime, or very nearly as long. There were included gowns for every occasion and every season (which, in those days, did not mean as overwhelming a collection as it would today). Silks that stood alone, cottons by the bolt, woolens in durable black, blue, and dark red were a part of our grandmothers' wedding trousseaux. Nowadays, a bride rarely has more than one season's wardrobe. And often, if her family cannot afford much expense, she may have only two or three new frocks besides her wedding dress.

The household linen making up the rest of her trousseau should include bed linen, blankets, a certain amount of table linen (for, since luncheon sets, embroidered tablecloths, and cocktail napkins all make charming wedding presents, she need not have too complete a stock of table linen to start with), and, of course, such practical items as hand towels, bath towels, guest towels, and dish towels. There is no limit to the amount of household linen that may be provided for the trousseau, except the wishes of the

(Continued on page 166)





Everyone loves glassware delight in the unique charm of Verlys — sometimes imported and produced in America . . . Glowing highlights and subtle undertones accent the motifs in the rock-crystal-like, heavy glass . . . The console set above, in etched crystal, retails at $10.00. Other Verlys pieces, all individually signed, in five attractive colors from $1.50 to $75.00 — at all better stores

If unobtainable locally, please communicate with us. Send for informative folder without charge

VERLYS of AMERICA, Inc. • 342 Madison Ave., New York

"Très Jolie" – the new sliding Tray



"Very Pretty" and convenient too, is this new sliding Tray with its unique folding runners. In pastel Blue — Rose — Yellow — Ivory, decorated with hand printed fruit garland or in natural knotty pine finish. The Breakfast set is Coburg China in soft Blue — Rose — Yellow — Green combined with white and fruit knobs in natural colors.

Painted Tray $10.00 Pine $7.50
Breakfast Set $12.50 Double $15.00

Write for booklet "Old Haven Crafts" sponsored by

Carbone INC.

342 Boylston Street - Boston



SIMON WILLARD CLOCK

Reproduced from Original in Edison Institute, Dearborn

Reproduced by special permission from a prized original in Edison Institute, Dearborn, the heart of historic Willard country, this Colonial clock, exclusive to the [illegible] Line, is a faithful reproduction of every detail. It reflects faithfully the full traditional beauty and charm of the original that inspired it. Available at leading furniture or department stores throughout the country.

[illegible] described in our new brochure, "Colonial Reproductions," which will be sent with interesting Hall Clock booklet upon [illegible]

SEND TODAY . . . [illegible]

COLONIAL MANUFACTURING CO.
110 COLONIAL AVE. ZEELAND, MICH.

WEDDING ETIQUETTE

CONTINUED FROM PAGE 150

bride herself. However, there is no reason why she should have more than a dozen of each kind of towel, the same number of sheets, and a few tablecloths with napkins to match, if she is marrying on a more modest scale. The bride should begin life in her new house as well equipped with these necessities of housekeeping as possible. But this can perfectly well be accomplished on a budget. And there is no need for burdening the linen closet with far more supplies than will ever be needed. The extent of the linen trousseau should be scaled to the number of rooms, baths, and beds in the new dwelling.

THE BRIDESMAIDS

There is no specified "correct" number of bridesmaids; but a bride almost never has more than eight, and she is more apt to limit the number to six. She may be married in the largest church in the city, in the presence of hundreds of guests, with only a maid of honor to hold her bouquet and to straighten her train as she turns to leave the altar. Occasionally, too, a bride has both a matron and maid of honor—for instance, if she has two sisters, one married and the other unmarried, both of whom she wishes to have as her attendants.

The maid of honor or the matron of honor is usually either a relative or the most intimate friend of the bride. At most weddings, the maid of honor is dressed a little differently, in contrast to the bridesmaids, all of whom are clad alike. Perhaps the maid of honor wears a similar dress, but in a different color.

The bridesmaids must always wear head coverings of some sort, even at an evening wedding or at a house ceremony. It is not correct for a woman to appear either in a church or at a religious ceremony with her head bare. Although bridesmaids generally wear hats, wreaths or some other fantasy are sometimes substituted, but in harmony with the costumes. If the wedding is held in the evening, good taste prefers that the bridesmaids have their shoulders covered; in other words, they should not wear low-cut evening gowns. Whether or not they wear gloves depends upon the formality of the dresses and the choice of the bride and the bridesmaids themselves.

MEN'S DRESS FOR A FORMAL WEDDING

	Bridegroom	Best Man	Ushers
Hat	[illegible]	Ditto	Ditto
Shirt	White [illegible]	Ditto	Ditto
Collar	Wing.	Ditto	Ditto. [illegible]
Tie	Light [illegible]	White [illegible]	Ditto. [illegible]
Vest	[illegible] white	Ditto	Ditto. [illegible]
Coat	[illegible]	Ditto	Ditto
Trousers	Match [illegible]	Ditto	Ditto
Socks	[illegible]	Ditto	Ditto
Shoes	[illegible]	Ditto	Ditto
Boutonnière	[illegible]	Ditto	Ditto
Gloves	[illegible]	Ditto	Ditto

The chart, above, outlines the clothes and accessories to be worn by the bridegroom, best man, and ushers at a formal day wedding. Formal evening weddings require the evening tailcoat and white tie. Male guests should, in general, wear outfits similar to those worn by the groom except when unforeseen circumstances leave them no choice other than dark business suits.

The bridegroom and best man usually dress alike, but vary their neckdress from that of the ushers. This is easily managed for a day wedding, as noted above.

In an evening wedding, the only chance for variety lies in the boutonnière; in that case let the bridegroom and best man wear *white* carnations; the ushers all wear *red* carnations.

DUTIES OF THE WEDDING PARTY

THE BEST MAN

The best man is supposed to be responsible for the groom, mentally and physically, until he is safely married. It is the duty of the best man to keep the ring and to give it to the groom at the proper moment in the ceremony. To help the groom to dress, and to pack if necessary (and it generally is necessary). To pay the clergyman, if the groom wishes him to do so (the groom, of course, having provided the fee). To order taxicabs, call up cars, rush to the vestry after the service, collect his own and the groom's hat and gloves; and to give any kind of moral support that seems necessary. Sometimes, a best man is the sterling character who ties white satin ribbons and old shoes all over a decoy motor-car and helps the young couple to escape out of the laundry window into a small and inconspicuous car.

USHERS

The duties of the ushers are to seat people in the church and to make themselves generally useful in a social way at the reception. A list may be prepared by the family, enumerating the guests who are to receive special seats. If an usher is a stranger and does not know the guests, he may ask any guest his name. Usually, those friends who are to be given special seats have been told previously, and they give their names to the ushers as they arrive. Every usher asks each guest whom he does not know whether he or she is a guest of the bride or of the groom. Conventionally, the friends of the bride sit on the left side of the church, and those of the groom on the right. This procedure is not followed too literally, however, since one may know both bride and groom, or arrive when one side of the church is already filled.

When an usher takes a lady down the aisle, he gives her his arm. He walks beside a gentleman who is alone. A gentleman who accompanies a lady walks behind the usher and the lady

WEDDING ETIQUETTE

MAID OF HONOR

The maid of honor stands nearest the bride during the ceremony, in order to take her flowers (or prayer book) while the ring is put on, returning the flowers when the bride turns to leave the altar. If the wedding gown has a train, the maid of honor may arrange it after the bride turns to go down the aisle.

THE BRIDESMAIDS' LUNCH

The bridesmaids' lunch, given for them by the bride, is not a traditional part of smart weddings in the East. In some parts of the country, on the other hand, the festivity is taken as much for granted as is the bachelor's dinner given by the groom. In New York, it is more usual for the various bridesmaids to give lunches or teas or dinners in honor of the bride, or of the bride and groom. If the bridesmaids' lunch is given, however, there is supposed to be a large cake, known as the "bride's cake" (in contradistinction to the wedding cake itself).

THE BACHELOR'S DINNER

The bachelor's dinner is an ancient custom, but has of late years been omitted by many grooms—probably because of the additional and unnecessary expense. The guests at the bachelor's dinner are the ushers and the best man; and extra men, who are good friends, but are not of the wedding party, are sometimes asked also. At some point in the evening, a toast to the bride is drunk, after which the guests (if they follow the old tradition) snap the stems of the glasses.

THE REHEARSAL

The wedding rehearsal takes place a day or two before the wedding, and every member of the wedding party should, if possible, be present—including the bride's father. Unless he has ever married off a daughter before, he will need the rehearsal more than anyone else. The clergyman who is to perform the ceremony should also be present, although he does not actually read the service.

If possible, too, the organist should play the wedding march, in order that the ushers, the bridesmaids, and the bride herself may learn the difficult tempo. It is very important to the appearance of any wedding that all the wedding party master the art of walking down the aisle—neither slowly enough to suggest a funeral, nor so fast as to suggest a fire—and, above all, smoothly, without the unfortunate step-wobble-pause that characterizes some weddings. The whole wedding party must be in step, and an equal distance must be kept between each one or pair.

The procession goes down the aisle in the following order:

Ushers
Bridesmaids
Maid or matron of honor
(Flower girl)
The bride, on her father's right arm
(Pages, who hold the bride's train)

The bridesmaids and ushers walk two by two and should be arranged in order of height, with the shortest ones in front.

PROCEDURE

When the first bars of the wedding march sound, the groom and the best man step out of the door to the right of the chancel (usually the vestry-room door) and walk to the chancel steps. They stand immediately in front of the first pew. When the ushers reach this pew, those on the left turn to the left, and those on the right to the right, and then they stand facing the steps. The bridesmaids do the same thing, and stand in the same way, unless grouping is found to be more effective. If there is a flower girl, she may stand on either side. As the bride and her father reach the groom, she slips her left arm from her father's arm, while he steps back. The bride and the groom then walk to the chancel steps together; the bride does not take the groom's arm, however. In most services, the part of the service conducted at the chancel steps is called the "Betrothal," and it is in this part that the father of the bride gives her away; so it is for this reason that he must be close to her. Having done so, he will step back into the front left pew, where the bride's family sits. If, as in many ceremonies, the actual marriage vows are taken at the altar rail itself, the clergyman will turn at the end of the first part of the ceremony, and the bride and the groom will follow him to the altar, trying to keep step without making it apparent that they are trying. Sometimes, in a church with choir stalls placed on each side of the chancel, the bridal party moves behind the bride and the groom, and then takes its position either in or in front of the stalls. This makes a particularly charming picture, especially as the bride and groom turn at the end of the ceremony and go between the ushers and bridesmaids, down the chancel steps, and then down the aisle. But, in many churches, the arrangement is not possible; nor, of course, is it necessary.

The newly married couple is followed down the aisle by the flower girl and the pages (if there are such), and then the rest of the wedding party. At some weddings, the maid of honor and the best man walk together, while the bridesmaids walk two by two, as they did upon entering the church, followed by the ushers; at others, the bridesmaids pair off with the ushers. There is no rule of etiquette about this. The picture presented to the guests is perhaps a gayer one if the bridesmaids and the ushers walk out together—but this, again, may be decided by the bride and by the circumstances.

QUESTIONS

If there are no engraved invitations, how are guests invited to weddings?

To a wedding so small that it does not require engraved invitations, written ones may be sent, or the guests may be asked by telephone or by word of mouth. The bride's mother would do this, or the bride, in the name of her mother.

When are announcements sent?

If the announcements are sent to

(Continued on page 168)



100 piece kitchen ensemble . . . $69.50

Whether you're marrying or moving in October, we suggest this kitchen ensemble—complete, compact, intact... and an infinitely grander buy than if pieces were purchased separately.

We've all the answers for equipping kitchens, closets and bathrooms. Come in and see. Other kitchen ensembles up to $175. All shipments sent prepaid within 100 miles of New York.

Send for Housewares Booklet "G"

HAMMACHER SCHLEMMER
145 EAST 57th STREET · *Since 1848* · NEW YORK



Write us for name of your nearest dealer

National Silver Company
Established 1891
New York, Chicago, Los Angeles, Dallas, Seattle, San Francisco



To be safe from those unseen, hungry moth worms that like to breed in hidden places—*insist* on genuine Circle Tread Ozite Rug Cushion. Actually *insured* against moth damage to the cushion . . . the *only* rug cushion permanently mothproofed!

Truly no other rug cushion offers so many advantages—Finest quality *all hair* construction that means lasting softness (very different from jute and jute-mixed pads that become hard and bumpy!). Circle Tread Design for extra softness. And patented "Ozonizing" process that prevents the unpleasant odor of cheap pads. Pay a *little* more for Circle Tread Ozite—and get *so much more* satisfaction.

Three weights of identical quality, each plainly identified by the name OZITE appearing frequently in the cushion and on the Gold, Silver or Orange binding. Look also for the Circle Tread Design. *Absolutely guaranteed to satisfy.*

CIRCLE TREAD
Ozite
RUG CUSHION

[illegible] CUSHION COMPANY
[illegible] Ill. Dept.
Please send me [illegible] CIRCLE TREAD OZITE Rug Cushions, [illegible] and [illegible] Rug Size Cushion.
Name
Address
City State

WEDDING ETIQUETTE

CONTINUED FROM PAGE 16

[illegible] a wedding present to the bridegroom in the case of a small wedding, they should be mailed immediately after the ceremony. If the announcements [illegible] at a marriage that has taken place some time before and has been kept secret, they are sent whenever one wishes the fact to be known.

Is it necessary to send a wedding present if one receives an invitation to the ceremony only?

No. It is customary to send a wedding present if one is invited to the reception; and one may send a wedding present if one has been invited to the ceremony only, or has received an announcement. Sometimes the ceremony is small and the reception large, in which case it is more of an honor to be included in the ceremony, and one would be likely to send a present. But it is not necessary.

Is the bride expected to give her brides' maids presents?

It is customary for her to give them each a small gift, usually a not too expensive piece of jewelry (although a wealthy bride may give as expensive a gift as she chooses). All these presents are generally alike, except for the maid of honor's gift, which may be a little different and possibly a little more valuable.

What is the etiquette of the double-ring ceremony?

In the double-ring ceremony, the groom as well as the bride has a wedding ring. The only point of etiquette involved is that the bride gives the groom his ring. The clergyman will explain the procedure of the service.

WEDDING TRIPS

How can married life begin without a honeymoon? And what is better than a trip that will take you away from the surroundings and people that you have always known?

House & Garden offers the following list of suggestions for such a getaway. There are a great many special cruises each year to far-away places. Our list, however, is composed of *regular services* which the bride and groom will be able to use any time during the six months to come.

Since the length of time which the groom has away from his business is usually the determining factor in the wedding trip problem, we have grouped the various trips according to the length of time which they require. In all cases prices are given for first class accommodations, unless otherwise specified; and for one person unless it is specifically stated that the rate given is for two.

If there are further questions about trips for brides, past, present or future, the Information Service of House & Garden will be happy to answer.

Whereas the rates quoted herein are current in most cases for fall cruises, slightly higher rates become effective for winter sailings.

TWO WEEKS

HAVANA . . . exciting city day and night.

United Fruit Lines offer a 13-day cruise, touching at Havana and Kingston, Jamaica, at $155.00 per person. Also a 10-day cruise to Havana for $125.00 per person. United Fruit Line sailings are every Thursday from New York.

The Panama Pacific cruise to Havana is of 9 days duration, and price, complete for two people, $280.00.

The Dollar Line sponsors a 10-day cruise for $125.00, including shore trips. Tourist $99.

A 13-day all-expense tour to Havana leaves New York twice a week on the New York & Cuba Mail Steamship Company boats. Expense $112.00.

JAMAICA . . . scenery, sunlight, palms.

[illegible] 12-day all-expense tour on United Fruit Line boats to Jamaica [illegible] at $135.00 with sailings every Saturday from New York.

NASSAU . . . nice island, nice people.

The Munson Line has a 12-day cruise to Nassau with two days in Miami and three days in Havana. There are fortnightly sailings from New York. $115.00 includes all expenses.

The Munson Line also offers a fortnightly service to Nassau, which allows six and one-half days on the island and six days at sea. The round trip costs $101.00, exclusive of meals in Nassau.

BERMUDA . . . golf, bicycles, peace.

12-day all-expense tour on the Furness Line boats for a minimum of $106.00 per person. From New York, twice weekly.

The Furness-Withy Line has a 7-day cruise which takes in Bermuda and Nassau, allowing one day on each island. $75.00 covers complete cost per person. Sailings fortnightly from New York.

FLORIDA . . . the diamond coast.

The Florida East Coast Railway has arranged a 12-day trip to St. Augustine. All accommodations, including railroad and hotel, are included in the $193.00 each. Anyone wishing to include a stop in Havana may take the same trip for $263.36.

For those who wish to go by boat, the Clyde Mallory offers a 13-day trip to Miami, with side trip to Havana, for $109.00. Saturdays from New York.

GUATEMALA . . . for Southerners and the Southwest.

A 15-day tour of Guatemala leaves New Orleans every Wednesday on United Fruit Line boats. Expense $147.00 or—a 12-day trip from Philadelphia for $130.00.

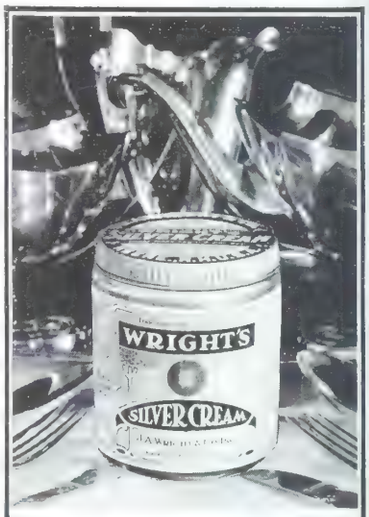
MEXICO . . . the old world at our door.

By New York & Cuba Mail Steamship from New York to Vera Cruz, five days in Mexico City and return by rail. $225.00 each per person for fifteen days.

DAVIS COLLAMORE
AND COMPANY, LIMITED
7 & 9 East 52nd Street
Purveyors of
FINEST CRYSTAL AND CHINA
to
NEW YORK and NEWPORT HOMES
for more than three generations



OLD WATERFORD DESIGN
reproduced in highest quality English cut crystal. Goblets $35 a dozen, clarets $30 a dozen. All sizes in stemmed glasses, highballs, fingerbowls. *Also* —Waterford reproductions in pressed glass as low as $4 a dozen.

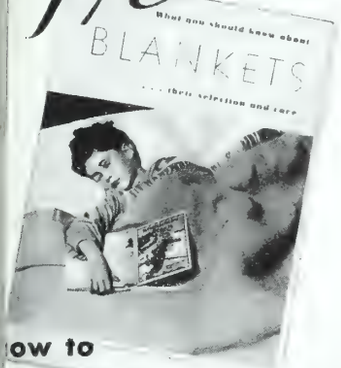


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Free!



ow to
HOOSE and CARE for
BLANKETS

IVE hundred women helped write this book. Kenwood's ducational Bureau asked home-akers, brides, teachers, editors, hat they wanted most to know bout the selection and care of lankets. Then this book was repared, packed with the kind f practical information that will elp you find comfort, satisfac-on, and enjoyment in the blan-ets in your home. For example:

hy all-wool blankets are best Page 1
ow to tell live new wool . . . . Page 2
ow to test tensile strength . . Page 3
orrect blanket sizes for different types of beds . . . . . Page 4
orrect blanket colors for your rooms . . . . . Page 5
orrect types for health and sleeping comfort . . . . . Page 6
lankets for children's rooms Page 12
ift suggestions for all occa-sions . . . . . Page 13
low to guard against moths . Page 14
low to wash blankets . . . . . Page 15

ead these comments from women ho have received this book:

home-maker writes: "After reading our concise and informative book-et, I knew what size would suit my eeds and exactly what I should look or in a blanket."

bride writes: "Am using your book n selecting blankets for my new ome."

teacher of textiles writes: "Am mak-ng daily use of the booklet in my lasses."

This book, beautifully illustrated in ull natural color, is offered to you ree by Kenwood Mills, famous for uality all-wool products. To obtain our copy, simply send the coupon elow or a letter or postal.

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KENWOOD
all-wool BLANKETS

WEDDING TRIPS

THREE WEEKS

CARIBBEAN CRUISES . . . ports and islands of the Spanish Main.

The United Fruit Lines has an 18-day cruise going to Jamaica, Panama Canal Zone and Colombia, South America. The price for the trip is $175.00, with optional shore trips at $22.75 extra. Every Saturday from New York.

A 17-day cruise to Havana, the Canal Zone and Caribbean ports, on ships of the Dollar Line. The expense is $180.00, including shore trips.

The Panama Pacific Line offers two cruises of moderate length. The first, a 17-day tour of the Caribbean ports, Cartagena, and Cristobal, for a total of $510.00 for two people. The second, a home town to home town, 21-day cruise, which adds Mexico to the other run of southern ports of call; total cost for first class passage for two, $690.00.

GUATEMALA . . . a new travel land: ruins of Spanish and Mayan glories.

A 19-day trip to Guatemala, sailing from Philadelphia, on ships of the United Fruit Line. $197.00 includes all expenses. There are sailings every Tuesday.

CALIFORNIA . . . with Panama as a stop-over.

The Panama Pacific offers a cruise of 23 days by boat to San Francisco, with stops at Havana, Acapulco, Mexico, and the Canal Zone. The return fare, by rail to your home town, is included in $558.00 for two people.

The Grace Line operates a 17-day service to the West Coast, with calls at several Central American ports. Rates on the new Santa liners start at $300.00 per person.

PANAMA . . . old churches, new engineering, famous bazaars.

If you are on the Pacific Coast, you may take the United Fruit Line 19-day, all-expense cruise to Panama. The sailings are every Friday from San Francisco, and the passage $175.00 each. Saturday sailings from Los Angeles.

YELLOWSTONE PARK AND THE CANADIAN ROCKIES . . . scenery, fine service, and bracing altitudes.

For those who prefer land travel to the ocean, Canadian Pacific Railways have arranged a 21-day tour from New York to the Canadian Rockies via Yellowstone National Park. The tour, including a six-day stop-over at Banff and Lake Louise, is listed at an estimated cost of $754.10.

HAWAII . . . the real land of promises fulfilled.

If you are on the Pacific Coast you can avail yourself of the Matson Navigation Company's 18-day trip from Los Angeles to Hawaii. Five days in Honolulu. Complete for two people, $650.00.

EUROPE . . . kinder now than ever to the visiting American.

For those who wish a short dash to Paris, a three-weeks' trip, which includes a week in Paris, can be arranged by the French Line or the United States Line, for about $700 for two people, first class. Tourist rate $475 for two.

The Cunard Line arranges a three-weeks' trip, including a four-day stop-over in London, for approximately the same expense.

Should you prefer Germany, the United States Line or the Hamburg-North German Lloyd also has a three-weeks' trip which allows five days in Berlin. The first class rate for two, including hotel expenses, is $760. Tourist $500.

FOUR WEEKS

HAWAII . . . via Vancouver.

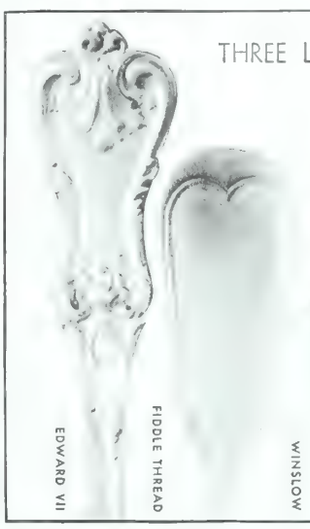
A service to the Hawaiian Islands is run by Canadian Pacific. A 25-day cruise on the Empress of Japan and the Empress of Canada, with stop-over at the various islands, including the rail fare from New York to the Coast and return, is listed at $1,154.

EUROPE . . . on a budget.

PARIS: A leisurely ocean trip can be had on the Baltimore Mail Line. This trip offers a week in Paris and three weeks at sea. Sailings from Baltimore or Norfolk. The expense for two people is $402.00.

LONDON: For those who wish to cross on a slow boat, the Baltimore Mail Line has sailings from Baltimore and Norfolk, and provides a four-day stop-

(Continued on page 170)



THREE LOVELY PATTERNS IN
Sterling

EDWARD VII: An ornate design of old English beauty for those desiring the best in a decorative pattern.

FIDDLE THREAD: An authentic Georgian pattern of subtle grace and charming simplicity. Here is beauty that has survived through the centuries and will continue to grow more precious through the years.

WINSLOW: A modern pattern of Colonial influence:—a style that is appropriate on any table.

Frank W. Smith, Inc., Gardner, Mass.
Silversmiths for over fifty years

Carlin Comforts



BED ADORNMENTS FOR FALL

Fresh, exhilarating ideas for dressing your bed originate with Carlin designers. Delicately fashioned bedspreads—smart comforters in soft colors—exquisite lace pillows—charming chaise longue covers—indeed Carlin creations will enchant you by their rare beauty and brilliant originality. As to prices, Carlin Comforters start at $14.75; Bedspreads at $16.50.

Carlin Comforts

Displayed at These Smart Shops

Saks—Fifth Avenue, N. Y.
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Julius Garfinckel & Co., Wash., D. C.
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IRWIN

A NAME THAT STANDS FOR GOOD FURNITURE

Created by America's foremost designing staff and made by an institution with a national reputation for quality, the Irwin product provides furniture for the entire home.

Custom built groups and pieces are available in all styles in demand today — Queen Anne and Eighteenth Century English; American, and French reproductions; Country French, Regency, Neo Classic and Modern — offering a most complete selection.

Irwin furniture is displayed and offered for sale by representative dealers everywhere.

ROBERT W. IRWIN COMPANY

Designers and Manufacturers of Fine Furniture for Fifty Years

FACTORY:
GRAND RAPIDS MICHIGAN

WEDDING TRIPS

CONTINUED FROM PAGE 169

[illegible] and Paris [illegible] number of [illegible] weeks abroad [illegible] The rate [illegible] $1,000.00.

[illegible] trip has been arranged by [illegible] American Merchant Line, [illegible] New York, for $900.00.

CRUISES. The Hapag-Lloyd Line has [illegible] world trip to Germany with a [illegible] stop-over in Berlin. Sailings [illegible] from Norfolk or Baltimore. Complete price for two, $1,025.00.

[illegible]

Once you are in Europe, the Cunard White Star Line will arrange a 17-day tour of England and Scotland by motor. The trip covers the Shakespeare Country, the Lake Region, the Trossachs, Glasgow, and Edinburgh. The price for the trip is $199.00 per person.

OVER A MONTH

[illegible] weeks [illegible] and charming [illegible]

The Japanese Tourist Bureau offers a six weeks' cruise to Japan. The fare of $675.00 per person applies when two people are sailing. Regular sailings from San Francisco.

[illegible] where romance began.

The Italian Line arranges for a 41-day tour through the Mediterranean to Naples, overland to Rome, Venice, Florence and Milan and the Lake Region, and return to New York from Genoa. First class passage on the express liners is $854.50; tourist rate $595.00. On the de luxe liners, first class rate $904.00, tourist rate $600.00.

CALIFORNIA CRUISE . . . with Central American stop-overs.

The Panama Pacific has a 30-day trip from New York through the Canal to San Francisco. The return trip by boat, with calls at Cristobal and Acapulco [illegible] First class rate for two is $5,000.00. Tourist, $3,500.

SOUTH AMERICA . . . the new tourist land.

The Grace Lines schedule a 32-day all-expense cruise which takes in the ports of Peru, Colombia and Ecuador. The expense is $375.00.

The Munson Line and the Furness-Withy Line have a regular service to Rio de Janeiro, Santos, Montevideo, and Buenos Aires. The trip requires forty days. Round trip to Buenos Aires, including stops at the other ports, is about $550.00. Round trip to Santos, omitting Montevideo and Buenos Aires is about $475.00. And the round trip to Rio, which affords a two-week stop-over while the boat continues southward, is $470.00, exclusive of hotel expenses in Rio.

EXTENDED TRIPS

AROUND THE WORLD . . . every man's dream.

The Dollar Steamship Line offers a "Round the World" cruise which takes 101 days, and covers 14 countries. The price complete is $1033.00. Sailings every other Thursday from New York.

For a quicker trip around the world, the Nippon Yusen Kaisha Line offers a 70-day service for $891.00 first class, $555.00 for tourist. The sailings are from the West Coast and the price does not include rail fares to San Francisco.

RUSSIA . . . for the young and interested.

If you are going to Europe, you may include Leningrad, Moscow and Kiev in a 10-day tour arranged by Intourist. Price $150.00 for first class accommodations. Or, should your taste turn to the South of Russia, a 16-day trip through the Crimea, Moscow and Kiev comes to $240.00 each for first class accommodations.

SILVER CARE

CONTINUED FROM PAGE 150

scratches really cannot be avoided, but if by some unhappy chance deep scratches do appear, you might take the silver to a good silver-smith to have them removed, since it is practically impossible to do it well yourself. The three main things you must avoid are bad scratches, food spots and stains from other sources, and they can all be avoided by timely, reasonable care.

If you like to use a paste polish, there is a neat little kit on the market which contains all the things you will need—chamois, flannel, sticks, brushes and polish. If your choice is a liquid, there is a new type of cream-colored liquid which cleans very quickly and is guaranteed not to scratch.

There are, of course, pieces which you could not possibly be expected to use every day. These should be kept in air-tight drawers and individually cased in tarnish-resisting cloth. This cloth can be had in all different sizes and shapes of bag, and as lining for very smart silver chests. It is impregnated with tiny silver particles which ingeniously attract tarnish to themselves, leaving the silver free. By the way, it is a good idea not to store stainless steel blades in flannel bags. The flannel has a tendency to absorb moisture and this may cause discoloration. Wrap the sterling handles only and leave the blades free for air to circulate around them.

Your silver is probably the most beautiful gift you will receive. If you were given the Hope Diamond, for instance, you might, for safety's sake, have a perfect replica made, simulating the original so closely that only Scotland Yard could detect the difference. You cannot do so with your silver, for nothing can approach the blue-white depth of finish of true silver. Your new silver is antique beauty in the making. If you are foolish, you will put it away in deep drawers and boxes, its beauty only to be enjoyed on rare occasions. If you are wise, you will remember that Grandmother never thought of using less valuable ware for everyday use—her silver acquired its beautiful patina by daily use, handling and admiring care.

THE FOLLOWING SELECTED STORES SELL

Dwight Anchor REG. U.S. PAT. OFF.

ANCHOR LINE Sheets

NOTE: When this advertisement went to press August 7th, our salesmen had covered only part of their territories. If your city is not listed, send coupon on opposite page as probably by now there is a distributor near you.

ARKANSAS, CROSSETT, Crossett Merc. Co.
CALIFORNIA, FAIRFIELD, [illegible] Brock Co.; HOLLYWOOD, The Broadway-Hollywood; LOS ANGELES, Bullock's; Dept. Store; PASADENA, J. W. Mailler Co.; [illegible]; MONROVIA, [illegible]; Longman; PORTERVILLE, [illegible]; RIVERSIDE, H. J. Good & Co.; SAN RAFAEL, [illegible]; SANTA BARBARA, [illegible]; SAN DIEGO, Wallace's; SAN FRANCISCO, City of Paris Dry Goods Co.; SAN JOSE, [illegible] Hart & Son, Inc.; VISALIA, [illegible] Department Store; Workers of Carbon [illegible] Co. of California
CONNECTICUT, BRIDGEPORT, The D. M. Read Co.; HARTFORD, Brown, Thompson Co.; NEW BRITAIN, Davidson & Leventhal; NEW HAVEN, The Gamble-Desmond Co.; WILLIMANTIC, The H. C. Murray Co.
DELAWARE, WILMINGTON, Crosby & Hill Co.
DIST. OF COLUMBIA, WASHINGTON, The Peoples Retail
FLORIDA, ST. PETERSBURG, Willson Chase Co.
IDAHO, AMERICAN FALLS, H. C. Stevens Co.; [illegible] Eastern Bros. of Idaho
ILLINOIS, FREEPORT, F. A. Read Co.; JACKSONVILLE, Waddell's Dept. Store
INDIANA, FORT WAYNE, Frank's; LAFAYETTE, [illegible]; MUNCIE, LOGANSPORT, [illegible]; The Rude; SOUTH BEND, George Wyman & Co.
IOWA, DES MOINES, The Globe Dept. Store; [illegible]; [illegible]; Gates D. G. Co.; SPENCER, The Bee Hive, Inc.
KANSAS, C. R. Anthony & Co. of Kansas
KENTUCKY, LEXINGTON, Wolf Wile Co.
MASSACHUSETTS, ATTLEBORO, Fine's; AYER, H. H. Proctor Co.; BOSTON, [illegible]; Wilson Co.; BROCKTON, Thomas Hayer; [illegible]; Mitchell & Co.; Inc.; HOLYOKE, May Bros. & Wallen Co.; LAWRENCE, Y. H. Sutherland Co.; LOWELL, A. G. Pollard Company; LYNN, F. W. Reed's Co.; NEWBURYPORT, [illegible]; NORTH ADAMS, [illegible]; Mercy & Eaton; [illegible]; NORTHAMPTON, Metcalf's Dept. Store; PITTSFIELD, [illegible]; Wallace Co.; SALEM, Almy, Bigelow & Washburn, Inc.
MICHIGAN, BATTLE CREEK, L. W. Robinson Co.; [illegible]; Hudson-Goodrich; GRAND RAPIDS, Paul Steketee & Sons; KALAMAZOO, Lewis Dept. Store, Inc.; MUSKEGON, W. H. Hoyt Co.; PORT HURON, The Ballentine D. G. Co.; SAGINAW, Seymour Bros.; SAULT STE. MARIE, Cowan & Hunt
MINNESOTA, MINNEAPOLIS, Boutells
MISSOURI, CARTHAGE, Ramsey Bros. D. G. Co.; ST. JOSEPH, Townsend, Wyatt & Wall
MONTANA, BILLINGS, Hart-Albin Co.; [illegible]; L. M. Lee & Sons
NEBRASKA, SEWARD, Seward Dry Goods Co.; SIDNEY, C. A. West Co.; L. B. Murphy Co. of Nebraska
NEVADA, ELKO, H. C. Stevens Co.
NEW HAMPSHIRE, LACONIA, Lougee-Robinson Co.; MANCHESTER, James W. Hill Co.; NASHUA, Spear Dry Goods Co.; PORTSMOUTH, D. F. Borthwick; ROCHESTER, Michael's Department Store
NEW JERSEY, ATLANTIC CITY, M. D. Blatt Co.; PLAINFIELD, Teppers'; TRENTON, H. M. Voorhees & Bro.
NEW YORK, BINGHAMTON, Fowler, Dick & Walker; ELMIRA, Sheehan, Dean & Co., Inc.; GENEVA, Howard Dry Goods Co.; HUDSON, Guernsey & Terry Co.; KINGSTON, The Wonderly Company; LIBERTY, B. F. Green; LOCKPORT, The Carl Co.; NEW YORK, Hearn Dept. Store, Inc.; OSWEGO, Michael J. Leo; POUGHKEEPSIE, The Wallace Co.; ROCHESTER, Sibley, Lindsay & Curr Co.; SAUGERTIES, Reed & Reed; SCHENECTADY, The Carl Co.; SYRACUSE, C. E. Chappell & Sons; TROY, Wm. H. Frear & Co., Inc.
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OHIO, AKRON, The M. O'Neil Company; CHILLICOTHE, The W. M. Norwell Co.; COLUMBUS, The Dunn-Taft Co.; LIMA, R. T. Gregg & Co.; SANDUSKY, The M. R. Herb Co.; WARREN, The Wm. Eby Co.; ZANESVILLE, Weber's Home Store
OKLAHOMA, C. R. Anthony Co. of Oklahoma
OREGON, GRANT'S PASS, Golden Rule Store; HILLSBORO, Weal's Dept. Store; PORTLAND, [illegible]; Wolfe & Co.; H. C. Stevens Co. of Oregon
PENNSYLVANIA, ALLENTOWN, H. Leh & Co.; HARRISBURG, Pomeroy's, Inc.; JOHNSTOWN, Penn Traffic Co.; LANCASTER, Hager & Bro. Inc.; LEBANON, Haak Brothers; PHILADELPHIA, Strawbridge & Clothier; PITTSBURGH, The Joseph Horne Co.; WILLIAMSPORT, E. E. Schieh & Co.
RHODE ISLAND, PROVIDENCE, The Outlet Co.; WESTERLY, The P. H. Opie Co.
TEXAS, SAN ANTONIO, Joske Bros. Co.; C. R. Anthony & Co. of Texas
UTAH, BRIGHAM, C. A. West Co.; OGDEN, The Emporium; PROVO, Butler
VERMONT, RUTLAND, [illegible] Store, Inc.; ST. ALBANS, William Doolin & Co.
VIRGINIA, STAUNTON, Timberlake D. G. Co.
WASHINGTON, YAKIMA, Hall-Lawson
W. VIRGINIA, PARKERSBURG, The Surpass; WHEELING, [illegible] Good & Co.
WISCONSIN, CHIPPEWA FALLS, Greep-Trueblood Co.
WYOMING, ROCK SPRINGS, C. A. West Co., L. B. Murphy Co. of Wyoming
NEWFOUNDLAND, ST. JOHN'S, Ayre & Sons, Ltd.
BERMUDA, HAMILTON, H. A. A[illegible] Ltd.

HOUSE & GARDEN

ondé Nast Publication

November, 1936



Game Rooms

Small Houses

"CONTEMPORARY" . . . AND EXCLUSIVELY MACY'S

Not only is our collection of modern china and glassware original (for we created it), but widely-traveled experts tell us it's the largest and most inspiring to be found in any shop in the country. The few enchanting examples shown on this page are a small fraction of the total—some 89 patterns in all, ranging in low cash price from as little as 29c for a goblet to as much as 3.99 for a dinner plate, which seems a great deal less than it is worth . . . The beauty of all this modern ware is that it literally transforms your table into effects you never saw before—that it makes this magic without *bizarrerie* — and that it harmonizes equally well with either a modern or a traditional room-scheme . . . Please come immediately to see the specimen tables we've set up in the China and Glassware department on the Eighth Floor at 34th Street and Broadway . . . tables fairly groaning under a feast of new ideas . . . tables fairly dancing under a wealth of new designs.





ROSE POINT COFFEE SET $110.00

On SMART CIRCLES . . .

It's Sterling . . . . . Wallace Sterling. The smart world knows that one's silver service largely contributes to the success of entertaining. Coffee at any time of the day from this Wallace Sterling Silver service would just have to delight. Wallace offers a brilliant array of sterling flatware designs, fashioned with traditional Wallace skill . . . . . inevitably resulting in such triumphs as illustrated in our complete price list, 15 Leading Sterling Patterns. We'll gladly mail it. WALLACE *Silversmiths*, Wallingford, Conn.

PRO PATRIA

by WALLACE *Silversmiths*

Buy Sterling out of income...NOW! Divided

Vol. No. 70, No. 7

For holiday tables . . .

. . . and holiday gifts

A QUAKER LACE DINNER CLOTH

FASHION'S dictate calling for a return to elegance in table settings is charmingly exemplified in the new Quaker Lace Dinner Cloths.

Designed to meet the needs of our homes of today, Quaker Lace Cloths are rich in texture, gracious in design and practical and economical in service.

Perfect for your own use or as a holiday gift. If you cannot obtain this particular cloth at your favorite store, order by mail. Ask for No. 7670.

72 x 72—$9.00 72 x 90—$11.00 72 x 108—$13.00

Napkins 65¢ each

Sent postpaid upon receipt of check or money order.

QUAKER LACE COMPANY · 330 FIFTH AVENUE, N. Y.



REAL ESTATE

A NATIONAL DIRECTORY OF REAL ESTATE BROKERS

"MY, HOW YOU'VE GROWN!"—Like the strapping youngster who blooms almost overnight into full maturity, the city of Miami Beach has grown from a shore village of 644 inhabitants in 1920 to a city of over 13,000. Today, Miami Beach claims the title of "America's fastest growing city", having ranked for the past 20 months with the first 12 cities of the nation in construction of new homes, hotels, and apartments. Since January 1935 building permits have been issued for 516 homes in Miami Beach, averaging $13,000 each. Add these up and include permits for 53 hotels, 165 apartment buildings and many miscellaneous structures such as schools, warehouses, filling stations, remodelling, and repairs and you get a grand total of over $19,000,000 spent during the 20-month period. Miami Beach is now ready to play host to more than 50,000 people at any given time.

This brisk real estate activity, however, does not indicate another boom—in the predepression sense of the word. It simply shows a rising demand for accommodations and a confidence in the future of that section. Veterans of the 1925 boom, when literally thousands of people came and left each day and tent colonies sprang up during the night, claim that 90 per cent of the property changing hands now is being sold for cash. Of all buildings erected this year or now in construction, three-fourths are unencumbered. Although Miami Beach property is higher than in recent years, the price for lots and improved land is considerably less than in the boom period of '25. We understand that an ocean front lot which brought $400,000 then will cost you about one-tenth of that amount today. Keeping pace with the progress in private construction, the city itself has recently built a new storm sewer, improved many streets, erected two new bridges, added more bulkheading along the ocean, and continued its program of beautifying the public parks and playgrounds.

STATE-WIDE—Reports drifting into this office indicate that brisk real estate activity is the keynote throughout Florida. A recent Federal Reserve Survey shows an 86 per cent increase over last year in building contracts awarded to Florida realtors, and new homes, hotels, and apartments are sprouting up in all the important residential districts. Judging from travel prophecies, the supply will equal the demand. One transportation company which ushered over 85,000 visitors into Florida last year tells us that it is expecting an increase of 20 to 30 per cent for 1936. Important to Florida-bound readers is the fact that despite the expected increase in winter visitors, the many new property offerings in Florida this year should have a tendency to keep down excessive rentals.

Fairfield

Greenwich

EDSON & EDSON, Boston Post Road. Tel. 222

THE A. W. MARSHALL CO., 100 W. Putnam

New Canaan

JOHN BROTHERHOOD & CO. Tel. 1208. Country

Riverside (Town of Greenwich)

Stamford

ARTHUR I. CRANDALL, Realtor, 71 W. Park

SAMUEL N. PIERSON, Gurley Building. Tel

S. MERRITT SKELDING, Davenport Hotel Bldg.

High Ridge

PAUL M. BARROWS, High Ridge, Stamford. Tel.

Westport

JOHN A. ANDERSON, Main St. Tel. 5336. Westport, Weston, Southport, Greenfield Hill. Country and shorefront properties.

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DISTRICT OF COLUMBIA

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Maplewood—Short Hills

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At rentals Office at Maplewood Station. Tel SO. 2-2100.

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Tenafly

city advantages. Sales and rentals. Tel. Eng. 3-5020.

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CHAS. E. SAMMIS, INC.

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Dobbs Ferry

ADA F. WHITE, 21 South Broadway (Albany Post Road), Dobbs Ferry. Tel. D. F. 1119. Call or write, if looking for a home with a view of the historic Hudson

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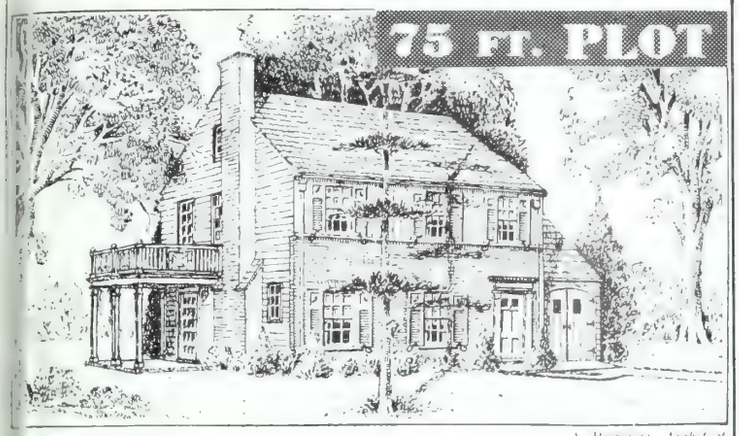
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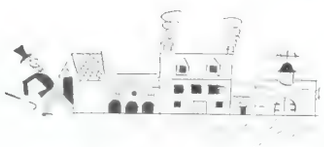
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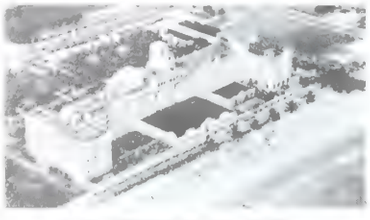
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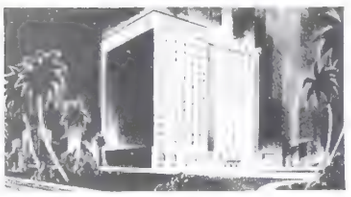
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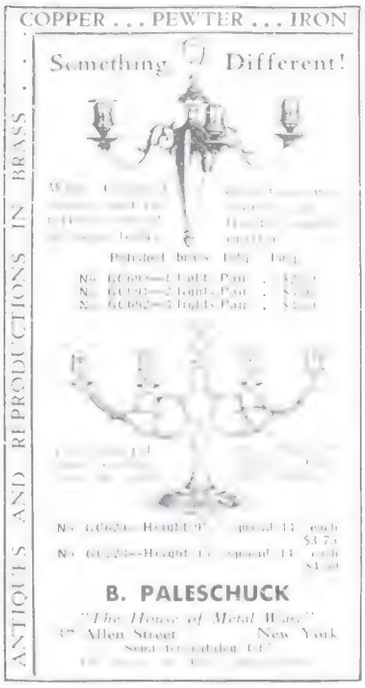
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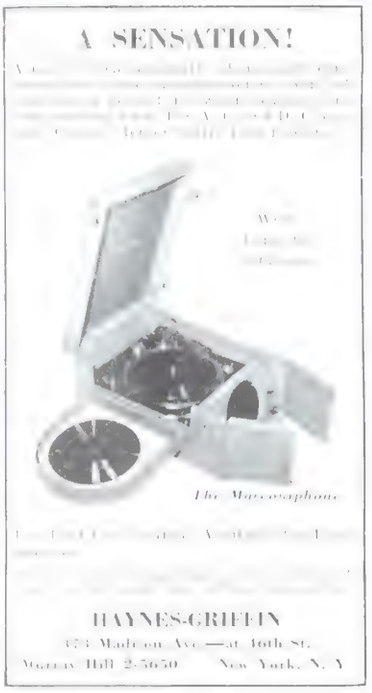


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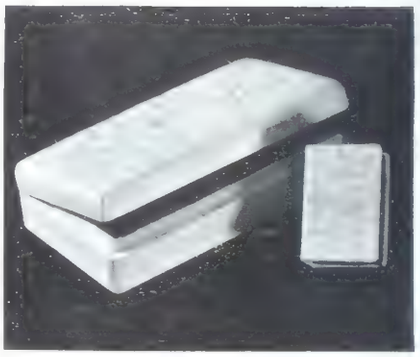




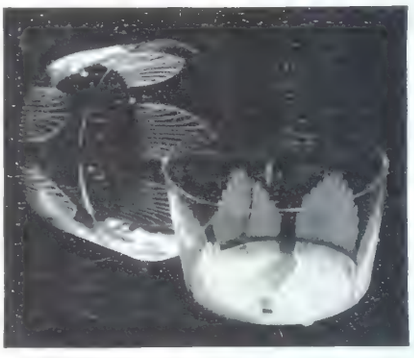








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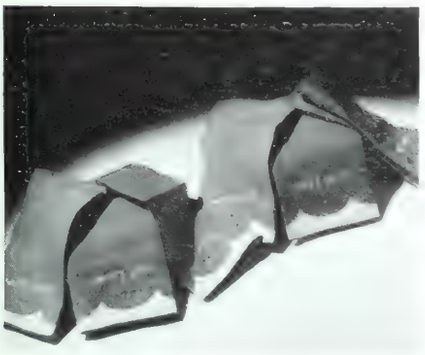
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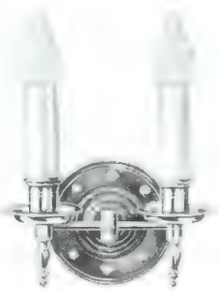


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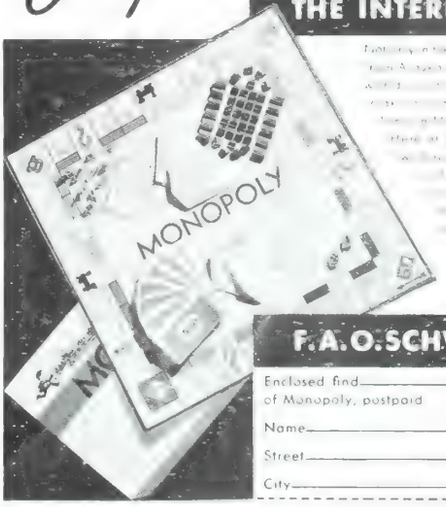
A pottery jar, mounted on a polished copper frame, with alcohol lamp.

3 QUART SIZE $15.00
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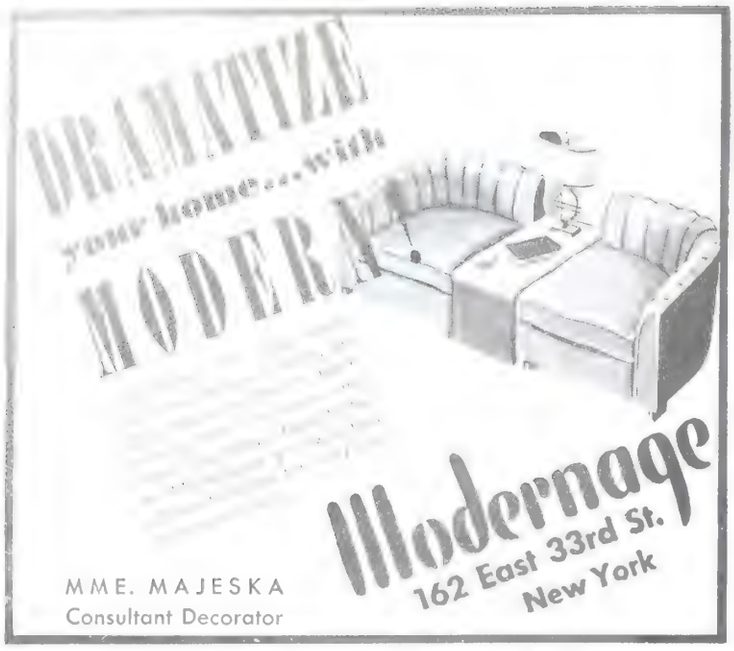
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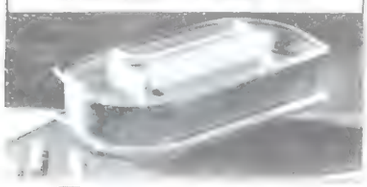
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ABOVE. No. 99. A 12" salad bowl in chromium and [illegible] just as appropriate for Aunt, as [illegible] $15



YOUR *VERY OWN*
OAK WOOD BOX
. . . silhouetting your home, hobby, or favorite pet

Write us your [illegible] and we will send you sketches of the [illegible] of this oak wood box. And we will [illegible] a photograph or drawing to cover [illegible] individual gift.

Sizes from 30" long, prices from $75

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ONE of the most charming tables in Biggs' collection of over 500 authentic Colonial reproductions.

The Table illustrated is from about 1790. Made of select solid Mahogany in [illegible] with reeded [illegible] Closed 17" x 34"; [illegible] Note [illegible]

$10.



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BIGGS ANTIQUE CO.

318 E. Franklin St., Richmond, Va. [illegible]

SHOPPING



No salad is complete without the oil and vinegar and it's nice to have a good-looking cruet set so handy that people can make their own potent mixtures. This little beaded glass combination will go with nearly any table service, and ought to revive an interest in health foods. Priced at $8.50 from Ovington's Woolf Ltd., 509 Madison Avenue, New York



You're bound to score with a bridge set like this one. There's a neat quilted chintz table cover in blue, a set of blue and red pads and tallies, matching pencils, plus a set of monogrammed playing cards. You can get these individually or by the set from R. H. Macy, Broadway and 34th Street, New York. Price complete $3.35



Nuts to you and your guests plentifully supplied in this very special chromium and wood bowl. The very useful cracker and picks ought to supply ambition and still make life simpler for the laziest of nut eaters. They come complete with the bowl for $5.00. The whole outfit may be purchased at Lewis & Conger, 45th Street, New York



For a small inexpensive set, this jaunty coffee pot stands aloft with a good deal of importance. He does this rightly, too, being part of a well designed set of off-white pottery trimmed in stripes of gray and coral. The little cup handles are coral. Whole outfit [illegible] to cost only $5.00 at Dennison's, 711 Fifth Avenue, New York

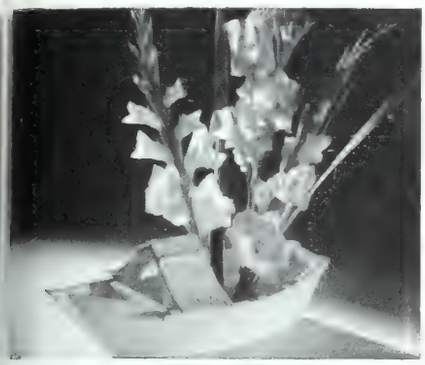
SALAD SERVICE FOR EIGHT



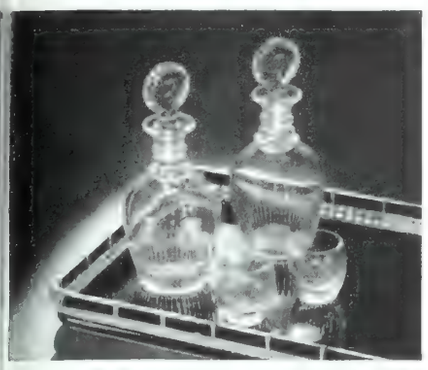
A shimmering crystal 9 inch bowl of fine quality, set on a 13 inch plate. Bowl can also be used for fruit and flowers, the plate for sandwiches and hors d'oeuvre.
8 salad plates, 8½" wide
2 matching oil and vinegar bottles
A neat crystal spoon and fork
Complete Set $9.75
Extra plates may be had for 40c each
Express Collect
Write for Catalogue "G"

• REITS •
613 LEXINGTON AVE.
at 53rd Street
NEW YORK CITY

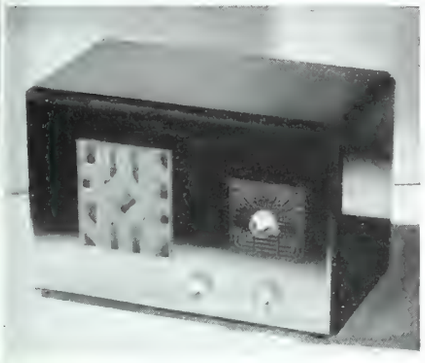
AROUND



It wouldn't be a bad idea to pilot this boat on to your most dressed up table, to use as a centerpiece, although it's a vase equally suitable for a mantel or occasional table. Fashioned of white porcelain, 18-inch size costs $12.00; 15-inch size $10.00, express collect. May be purchased from Yamamaka & Co., 680 Fifth Avenue, New York.



It ought to be a very simple matter for your guests to settle down to a little quiet intimate drinking with these new comfortably sized decanters. They are sold by the pair at $15.00 with matching glasses for $1.50 each. Attractive black lacquer tray has a natural raffia edging, $1.50. Alfred Orhl, Inc., 595 Madison Avenue, New York.



A cast in which music hath charms to soothe the savage guest. Even silent this will enhance any room, shining sedately in a lovely blue mirror finish with frosted glass inset. A 5-tube superheterodyne, it is custom built and costs $65.00. Matching table stand $65.00. Other colors. Haynes Griffin, 583 Madison Avenue, New York.



A new cocktail should be invented to christen the arrival of this striking modern shaker. Holds 1½ quarts, strains impeccably with a removable strainer that leaves an open space for martini mixing, and it has a bayonet lock on the cap to prevent slipping when in use. $7.50. Jigger spoon $2.00. B. Altman, 35th Street, and Fifth Avenue, New York.

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New York Galleries

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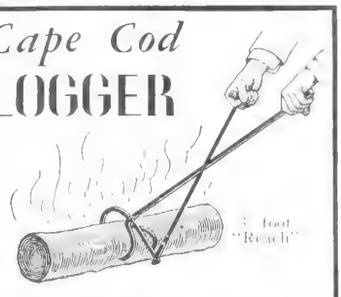
For Thanksgiving . . .

Being a perfect hostess you certainly will require a lace tablecloth, traditionally correct to lend warmth and completeness to your Thanksgiving dinner + +



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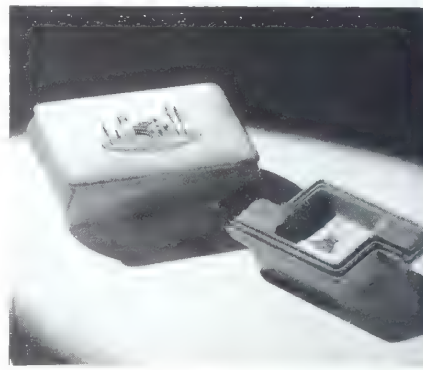


TUTTMAN'S
103 Allen St., N. Y. C.

SHOPPING



You can put any sort of surprise you like in this small covered bowl although it was designed primarily for nuts or candy. Its medium is solid walnut neatly carved in a strictly modern design. It covers just about seven inches in diameter. You can purchase it for $5.95 from the Hand Craft Studio at 782 Lexington Avenue, New York.



Not content to merely hold cigarettes, this box has every intention of adorning your living room. Hence it is gaily painted in a sort of fairy tale design in soft pastels on blue and white. Three ash trays of different pattern form a set. Designs are painted by hand on ceramic, $10.00 complete. B. Altman, Fifth Avenue and 35th Street, New York



So that everybody you entertain will be happy—even those with the most outlandish ideas of a good cocktail, this set of individual shakers and glasses permits your service and theirs. Chrome-lidded shaker and glasses fitting neatly into holders firmly attached to a wooden stand. $21.75. Hammacher Schlemmer & Co., [illegible] St., N. Y.



Bowls for cocktail crackers, nuts, small salads, chopping, mixing or whatnot. These are 11 and 11½ inches inside diameter respectively and are made of birch wood in a natural finish. A fluted edge distinguishes the one at the right which costs $7.50. The other one is $4.50. Get it from Marshall Field, Chicago, Illinois

This Year Buy Fiske's Famous
FRUIT CAKE

Steeped to extra lusciousness in rare old Brandy, Sherry and Rum. Basted with vintage Sherry wine and aged in wax-lined air-tight containers. Made with finest imported cherries, citron, glacé pineapple, raisins and nuts. Price per pound (postage prepaid): East of Mississippi $1.10; west of Mississippi $1.20; Canada $1.30. In 2, 3, 4, and 5 lb. red and gold gift boxes—FISKE, Park Avenue at North, Baltimore, Maryland.

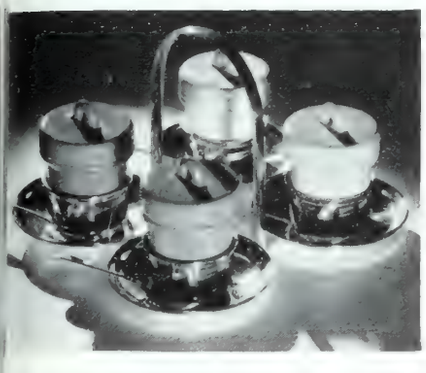
Order now. Last year our entire stock was sold before Christmas—And it takes many months to age FISKE FRUIT CAKE.



Modern in feeling, this square flower pot and saucer is appropriate for any setting. 10" wide x 12" high, in "old white" glaze $8.00 f.o.b. Philadelphia. Send 10c in stamps for Brochure of Garden & Decorative Pottery.

GALLOWAY POTTERY
3218 Walnut Street, Philadelphia

AROUND



It's surprising how much attention a modern egg can get. This elegant contraption for instance. For coddled eggs. Individual pottery coddlers in white, pink, blue, green and yellow, mixed or in one color, fit into Sheffield plate stand which may be passed about. Entire set including spoons. $24.50. Alice Marks, 19 East 52nd Street, New York



About the cream of the crop as far as pitchers are concerned, and as for the very sweet sugar bowl—that's for you to appreciate. Brand new modern designs in silver plate, lined with gold plate they are all ready for the most up to-date entertaining. $4.00 the pair. B. Altman and Co., Fifth Avenue and 34th Street, New York

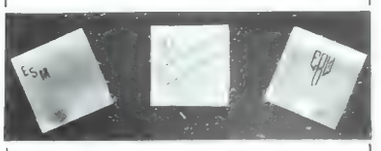


Nothing like a good round of poker to keep everyone busy and contented throughout the evening. This individual-looking box—wooden with a leatherette covering—includes 200 catalin chips with 2 packages of playing cards. The set complete is priced at $8.50, and may be obtained from F. A. O. Schwarz at 745 Fifth Avenue, New York



For added flavor at your tea parties, try a Russian Samovar. This particular one already wired for use is of solid brass with a block-tin lining. Complete with brass tray or drip bowl it costs $13.00. 14 inches high. Incidentally, Russian tea plus directions for making it are included. It comes from Adolph Silverstone, 21 Allen Street, New York

"DISTINCTION . . . TO BURN"



CONSIDER, PLEASE, these distinctive Silver Monogram Matchbooks. Monogram on cover and tips same color. Choice: red, blue, green and black. A perfect gift for the club and college man . . . [illegible]

For entertaining purposes, the White Monogram Dinner Place Card Matchbook is the last word. Name frame and monogram in gold or silver. Either of these items—$5.50 for 100 and $3.75 for 50. Enclose check with order. Underscore initial of last name.

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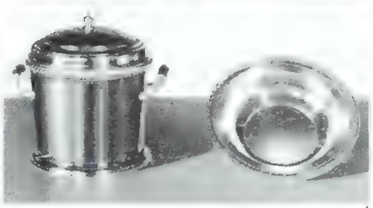
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MATHUSHEK



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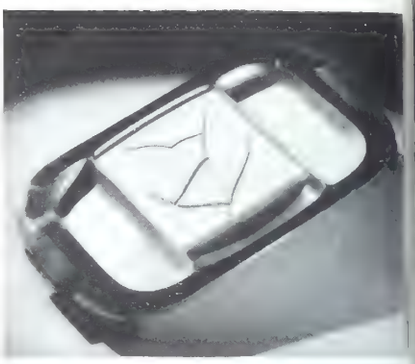
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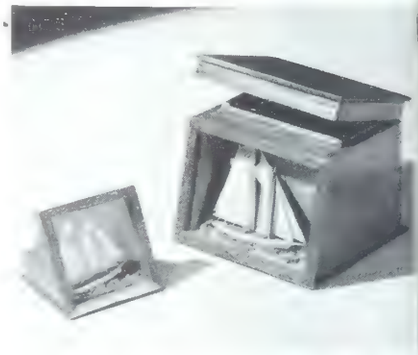
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To take care of the cutting problem in one full swoop. The very deluxe all purpose tray has compartments for meat, gravy and enough vegetables to keep you chuck full of vitamins for some time. Of case aluminum with removable handles to facilitate easy washing. 18 inches long, $5.95. Hamilton Schlemmer, 147 East 57th St., N. Y.



In order to let your culinary efforts shine to the best advantage you might accompany them with a neat pair of candlesticks like these. Made entirely of glass with winding stems, they'll strike a very modern note on your table setting. Reasonably priced at $2.50 the pair. You may purchase them from W. H. Plummer & Co., 417 East 58th St., N. Y.



Just to prove it isn't always that fire and water won't mix. The cigarette box on the right is large enough for three packs of cigarettes, while its small partner takes care of the safety matches. A wide assortment of colors. Cigarette box $5.25; match box $3.15. Exchange for Women's Work, 541 Madison Avenue, New York.



13 Piece Combination Luncheon, Bridge and Supper Service from
OLD MEXICO
$9.00—Delivered Prepaid

8 Cereal Bakers 10" Tin Steel Beans. Macaroni. Can be used as cooki. Instructive cards to the h
8 Hot Plates 8½" for Hot Dogs Sandwiches, Salads.
1 Very Large Hot Serving or Roast Pan 17" for Canapes. Send what it anything that strikes your fancy.
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Exchange for Women's Work
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Over 15,000
FRED LEIGHTON'S
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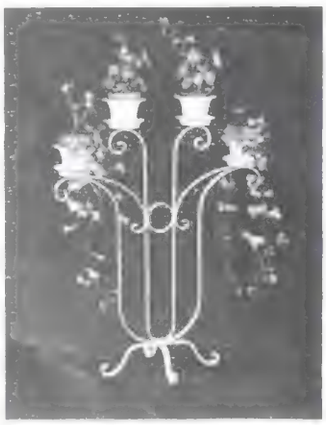
$15.00 a pair; $8.00 for one

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Margaret & Pamela
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A plant stand that will grace any room, particularly a dining room. Of wrought iron in white, ivory, Pompeian green or black, the stand is 30" wide and 38" to the top of flower pots. The stand complete with 4 metal pots to match or in contrasting color $5.50 complete, express collect.

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PERSONAL ATTENTION

House & Garden's School Department (see page 9, this issue) gives you a carefully selected list of private schools to consider for your boy or girl. In addition, House & Garden's School Bureau offers you the personal assistance of its own college-trained staff — young men and women who will gladly consult with you on the special, all-important problem of your child's school. Come in and see them, or write to

HOUSE & GARDEN'S SCHOOL BUREAU
1930 Graybar Bldg., New York
Phone MOhawk 4-7500



Beautiful after dinner or chocolate set consisting of six cups and saucers, pot, cream and sugar. Made of fine import of pottery with gleaming black trim.

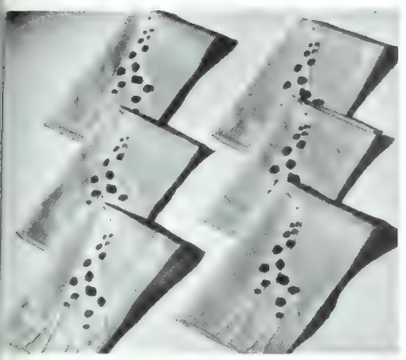
This does make for the ideal gift. Shipped anywhere prepaid for $4.50

F. PAVEL & CO.
19 W. 24th St., N. Y. C.

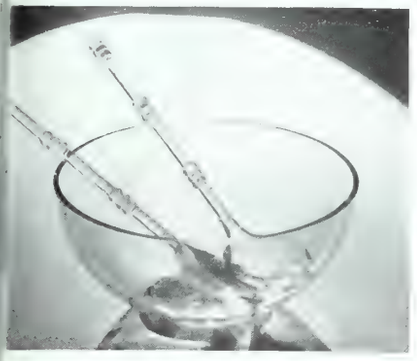
AROUND



THE old-time habit of chocolate drinking is about to be revived with the advent of a new chocolate set fashioned of California pottery. The wooden handles keep your fingers from burning. Turquoise blue, Delft blue, poppy and canary colors, or the mugs can be assorted. $6.50 express collect. Reits, 613 Lexington Avenue, New York



JUST to get everyone in the mood for a tall drink or a cocktail. Dainty linen napkins are enlivened with giraffes boldly appliquéd and hand embroidered on backgrounds of light green, ivory and blue. A neat little box of eight comes handily packaged and ready for service. It is priced at $5.00. Bournefield, 660 Fifth Avenue, New York



YOUR salad ought to be a sparkling success whatever the ingredients, provided of course that you take proper advantage of the accompanying subject matter. The very charming carved glass fork and spoon are a brand new design and sell for $3.50. Plain glass bowl with them—costs $5.00. From Pitt Petri, 501 Madison Ave., New York



THAT CERTAIN SOMETHING

There is something very appealing about the coffee set we pictured above . . . something your guests will talk about.

Perhaps it is because they are designed by Edward Hill, the pioneer creative talent at the Orrefors Glass Works, where such treasured pieces have caused such favorable comment.

The pieces of Karlskrona are white and decorated with a mixture of silver and platinum fired into the china.

Coffee pot, sugar and creamer per set—$15.00
Cups and saucers—$20.00 per dozen
Plates 7½"—$22.00 per dozen

8 other colors of Lightly leaded pieces.

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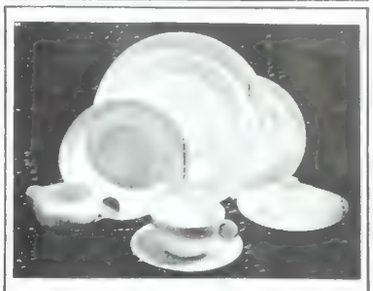
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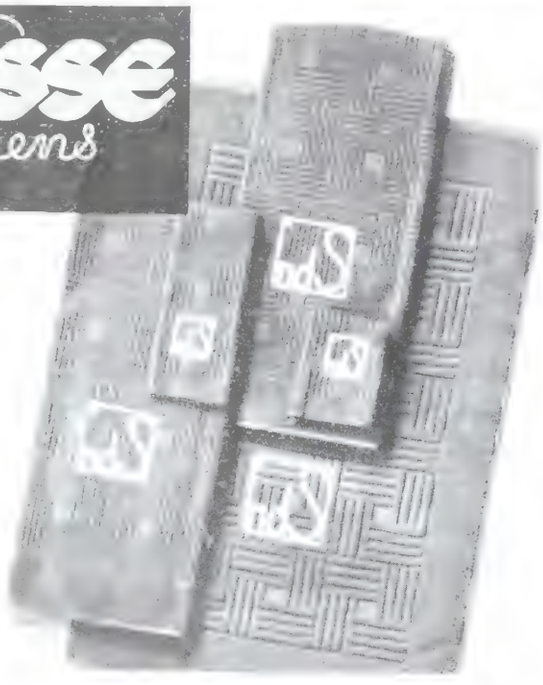
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THE MAYA BATH SET

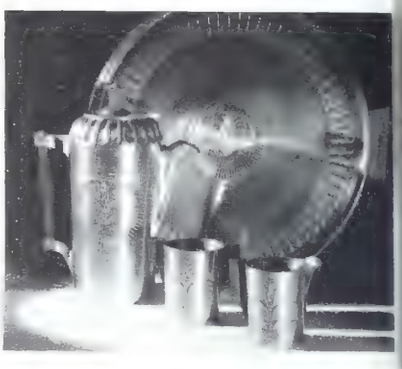
Consisting of 6 large (79" x 50") bath towels, 6 wash cloths and 1 bath mat, including monograms costs $38.00. The 5-piece guest set sells for $12.00.

"MAYA"—the new autumn dress for smart bathrooms—will be as stimulating to your eye as to the skin it loves to touch.

It is unmistakably *Mosse;* unique in its non-skid texture that is at once invigorating and greedily absorbent, its superb quality, and its advanced color choice—Platinum Gray, Chianti Red, Smoke Blue—each with strikingly contrasted monograms. "Maya" attends with equal satisfaction the spirited shower of monsieur or the leisurely toilette of madame.

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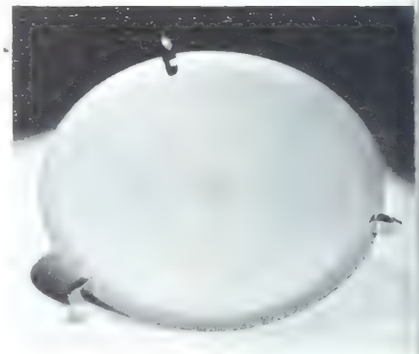
SHOPPING



IF THERE doesn't rile one of all the coffee imbibers you can assemble in one reasonably sized room, there's just no hope for you. Pot holds 20 demi-tasse cups while sugar and cream are proportionately provident. Of non-tarnishable hand-wrought aluminum, $100.00 complete. Wendell August Forge, 4516 RCA Building, New York.



ALTHOUGH this little Mexican tray may have been planned for Habanero or Tequila you'll find it equally satisfying for your own choice cocktails and liqueurs. Tin border and handles surround two tiles colorfully painted in native designs immune to the ravages of alcohol or heat. $5.00 postpaid. Old Mexico Shop, Taos, New Mexico.



HERE'S a totally new design in the way of serving trays. It will hold drinks, hors d'oeuvres or sandwiches, and is ready either for active service at a cocktail party or for complete repose as a centerpiece. Of Lucite, white with brass handles. $10.00 without the monogramming. Spotless and stainless. Ovington's, 437 Fifth Avenue, New York.



IF YOU'VE never had the opportunity to really see and appreciate the colorful fox-hunting designs that are painted on the decanter and glasses. However, take our word that it's one of the most refreshing imbibing outfits we've seen recently. The tray, decanter and 8 cordial glasses for $18.00 complete. Davis Collamore & Co., 7 East 52nd Street, New York.



ONE way to keep warm friends and your friends warm. The "Hickory Leaf" design, famous since its use in 1775 by the seamstresses of the day, is now woven on a power loom which reproduces all the hand-weaving process. Coverlet of blue wool woven on a white cotton warp. Other color combinations $10.00. Laura Copenhaver, Rosemont, Marion, Va.

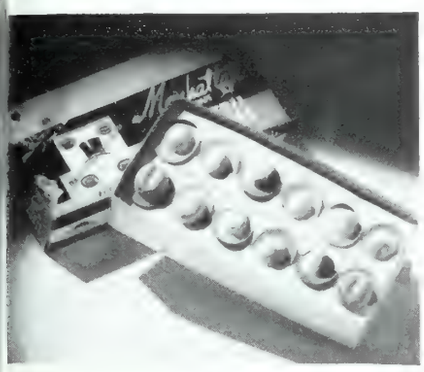
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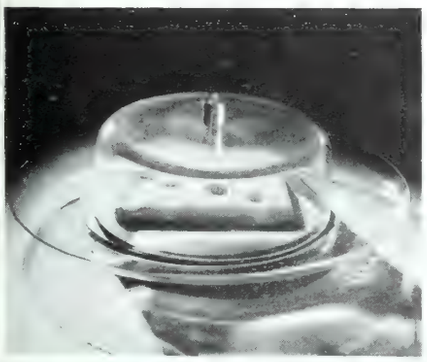
POSSIBLY this is some distant relative to the old dinner gong, except that it tinkles primarily for service. But aside from its practical use, you'll find it a very decorative table object. It is made entirely of Baccarat glass in a conveniently classic design and costs $8.50. May be seen at Saks Fifth Avenue, Fifth Avenue and 50th Street, New York.



ONE case where you'll note the cart before the horse. It's full of packages of cigarettes, holders, and matches all extravagantly packed on a package of chocolate wafers. The little donkey and his cart are imported from Sicily to delight you and your children for some time to come. $10.00. Alice Marks, 19 East 52nd Street, New York.



WE TRUST drinks don't go to your head although these are Man HATtan cocktail canapes. High hats, derbys, fedoras, sombreros and Padre's flat brimmed hats are all included in an amusing group of fillable cocktail biscuits, to give your cocktail party a head start. 39c for 3 dozen. Park & Tilford, Fifth Avenue and 57th Street, New York.



HERE'S a contraption that takes care of your cheese, whatever its flavor, in a quiet and thoroughly satisfactory manner. Dish and lid are both of clear glass, while the cheese rests on a round wooden tray effect. The latter is removable so that the dish has other uses. $7.50. You can order it from Neiman-Marcus, Dallas, Texas.



AND A very good morning it should be for any overnight visitor lucky enough to find this sprightly message on his or her breakfast tray. The set is hand made on French linen embroidered with shades of green, yellow, and white on a peach ground. Priced at $6.75 from Maison de Linge Inc., 844 Madison Avenue, New York.



GEORG JENSEN silver jewelry has an individuality you will not find in any other jewels. The tassel bangle, for instance, at $15. The sleek button earrings at $10. The Lily of the valley brooch at $6.50. The link bracelet at $35 and the leaf bracelet at $65. The large brooch with the winged deer at $15. The choker with green onyx at $50. The blossom pin at $6.50 and the ring, a lovely conceit, at $15. May we send you our book of gifts?

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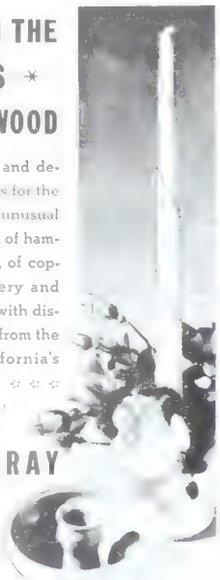
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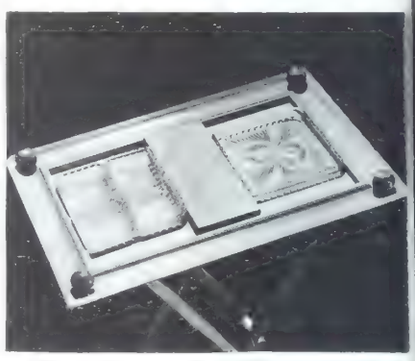
Y[illegible]



NOBODY could refuse an invitation like this one, all festive with the cock parading along the top. [illegible] comes with a deckled edge. Costs $10.00 per 100 from Dempsey and Carroll, 556 Madison [illegible]



THIS wood and glass [illegible] has a special separate stand so that you and the tray can rest peacefully in some convenient spot while your guests serve themselves. Glass compartments, a cheese board, and round pick holders in the corners. Of birch in natural, walnut or maple finish. $10.00. B. Altman, Fifth Avenue at [illegible]





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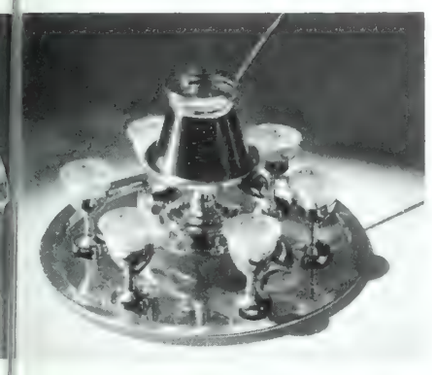
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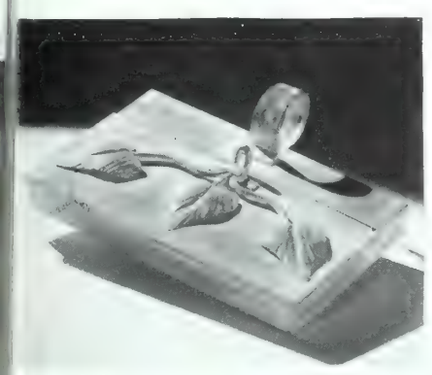
THIS flourishing piece of Rococo artistry is nothing less than a candy jar, or if you prefer, a powder container. Design is engraved on crystal. The same lovely shape comes unadorned in plain crystal, a soft amethyst, and ruby for slightly less than the one shown which is $4.00. You may get it from John's Inc., 535 Madison Avenue, New York



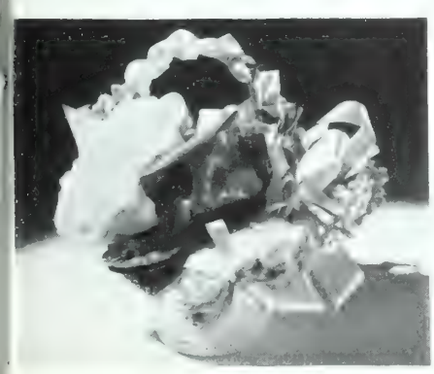
BEHOLD a definite answer to the age old problem of new edible matter to intrigue your friends and relatives. These are fruit nuts—tried, tested, and proved to be very delicious. This particular box contains 5 pounds of datenuts, fignuts, and nectarnuts evenly assorted. $2.50. From the Canoga Farms, R.F.D. 2, Reseda, California



NEW scope for your coffee. The circlet of cups are Turkish of course, and have gold crescents painted on white porcelain. The stands holding them and the center coffee pot are of solid copper. A small lamp beneath the pot keeps the coffee warm. $19.80 the set, china cups replaceable at 95c. Bazar Francais, 666 Sixth Avenue, New York



THIS ornamental looking dustpan has the privilege of being able to make a public appearance into the parlor or solarium. It picks up burnt matches and cigarettes to be sure, but does so in such a discreet fashion, you'll find it invaluable to any party. Of hand-wrought iron. $2.00. Florentine Craftsmen Inc., 540 First Avenue, New York



THE many riches heaped upon this little blue basket are provided to insure the success of a little girl's party; for they include such delightful items as a sparkler, doll, balloon, lollipops, gum drops and cookies. Even the little bonnet-shaped basket itself should prove a lasting treasure. Cost complete $2.50. Dean's, 73 East 57th Street, New York



Silver plated tray 24" long, $62. Five piece tea set, $115. Kettle, $50. Fine English ware Service plates, $18 doz., soup cups and saucers, $28 doz., tea cups and saucers, $18 doz. Light blue Swedish crystal goblets and champagne glasses, $10 doz., claret glasses, $9 doz.

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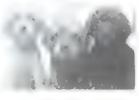
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The last stake of the day! Icy, choppy waters, piercing autumn winds with air close to freezing—all are forgotten in the enthusiasm over the winning dog as he streaks through the dusk to shore. No wonder that field trials have become so popular during the past few years. No wonder, too, that the Labrador with his limitless stamina, speed and courage has come up as the breed to be talked about and read about most by sportsmen in every corner of America. For in the Labrador there's a happy combination of intelligence and endurance that makes him outstanding in land and water tests; and it is this same faculty for instinctively knowing what to do that gives him an unquestioned place as a guard and companion in the home.

Back at the turn of the 19th Century, when the Newfoundland fishing boats carried on a brisk trade with the seaport towns of England, the Labrador was brought over from that bleak little island for the 2nd Earl of Malmesbury. But whether the Labrador is a descendant of the early English curly-coated Retrievers, or whether he's strictly a native of America, a breed evolved from the various dogs that abounded on the ancient trading ships, it is hard to say.

The British found in him all of the combination of qualities that go to make up the ideal land and water dog. First of all, he has an incredible "trigger sense"—is not gun shy and is blessed with a superior amount of speed and endurance on land and in the water. Moreover, the Labrador possesses an uncanny intelligence and has a grand disposition, full of character and dignity. He is gentle with children, and as a house dog and companion, few are his equal.

The general appearance of the Labrador is that of a graceful dog, active, intelligent-looking with a short, very dense, hard coat, compact feet with arched toes and closely carried small ears. The standard stresses two points—the eye and the tail. The former should be neither too dark nor too light.



Most Labradors are black, but cream is also an accepted color, as demonstrated by the central one of this trio, the property of the Coatuit Kennels. Obvious here are the breed's ruggedness and strength

G MART



but should be "a light brown, the color of burnt sugar." The tail should suggest gayety, be thick toward the base, free from feather and should not curl over the back. While the Labrador is generally black in color, other whole colors are permissible.



DR. MIBANK receives a Best of Breed

The following is a résumé by David D. Elliot of the cardinal points to be considered in preparing the Labrador for field work:

"Being an intelligent breed, Labradors are not hard to train. Of course, as in everything else, one must start the right way. This, I am afraid, is not always done and the unfortunate result is that the puppy is thrown to one side and labeled brainless, whereas if a trainer would only take the trouble first to gain the confidence of a puppy before attempting any method of teaching, there would not be so many so unjustly labeled.

"Gaining the puppy's confidence is the first and most important step in the training. Those of the timid and nervous type require great care. One must understand a puppy of this nature much more thoroughly than that of the more hardy type, for a wrong move during the training of such a puppy may result in complete and permanent failure. After all, dogs are very human, more human than many people will admit, and I state without fear of contradiction that if the trainer would lose sight of the fact that he is training an animal and treat it more as a child, he would meet with very satisfactory results because the two methods of training are more or less identical.

"One must first gain the confidence of a child if one wishes to get the best results, and at the same time have obedience. Dog training is based on this same principle. Of course, many people lack the necessary qualifications to become trainers —such qualifications as proper understanding and sympathy. These are very important factors. (*Continued on page 26*)



TWO FAMOUS Labrador Retriever field trial dogs, Blind and Decoy pose for their portraits—and incidentally illustrate the obvious intelligence and character of this breed. Both owned by Mr. W. A. Harriman

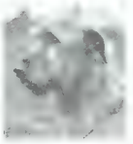


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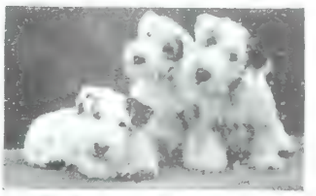
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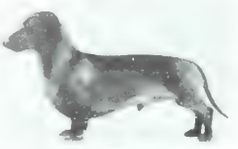
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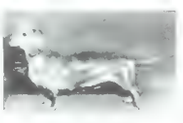
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DOG MART

(Continued from page 258)

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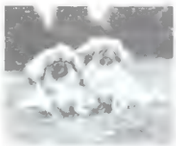
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"One cannot lay down a hard and fast rule for training a puppy because it all depends upon the individual, but one thing is certain: no matter of what nature the individual may be, sympathy and understanding will be required. Some may say that these characteristics do not help us in the training of our dogs, but they do. It will help the novice in marking out his course of procedure to ask himself if he possesses these qualifications. A truthful answer to the question may prevent his blundering into the training of his dog without method."

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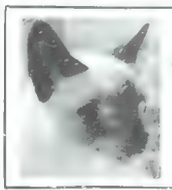
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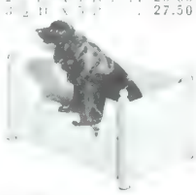
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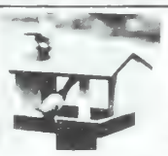
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HOUSE & GARDEN

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The Bulletin Board

G. W.'s CENTERPIECE. The esteemed Father of Our Country lived on a plane that today is known as "high fashion". He doubtless would have carefully read, did it exist then, the pages of House & Garden, and Martha would have subscribed to Vogue. When Theof Bradbury, member of Congress from Essex County, Massachusetts, went to dine with the Washington's at Philadelphia in 1795, he was so impressed with the centerpiece that he went right home that night and wrote to his daughter about it:

"In the middle of the table was placed a piece of table furniture about six feet long and two feet wide, rounded at the ends. It was either of wood gilded or polished metal, raised only about an inch, with a silver rim around it like that round a tea-board; in the center was a pedestal of plaster of Paris with images upon it and on each end figures, male and female, of the same. It was very elegant and used for ornament only."



FAMILY PORTRAIT. The cover this month, showing the old family portrait being taken, is by Pierre Brissaud. We hung it on the wall and there you have a cover. This kind of photography belongs to the "listen-for-the-birdie" era. We do it less painfully nowadays.

OWNERS AND GARDENERS. Every now and then, in the English horticultural papers, you read the obituary of an old gardener. Usually it runs this way—"Mr. Cutstalk was gardener to Lord Biglands for thirty years and an esteemed friend of the family." Here in America many a gardener has grown to be the esteemed friend of his employer. For that reason HOUSE & GARDEN is starting a new series on its final page showing the owner and the gardener.

APOLOGY. We doff our hats and make a very low bow to the Misses Frances Levinia and Urania Marguerite Fellowes. One of their original drawings, made in the 18th Century and reproduced in the September House & Garden we dubbed an Anthurium. It should have been *Arum dracunculus*, the Dragon Flower. A meaty Mediterranean plant, it has a disagreeable odor which attracts flies. Incidentally it will grow outdoors in gardens of the far South if given rich enough soil and plenty of water. In the North it is treated as a hothouse plant. However, one very rarely sees it today.

THE AUTUMN MOOD

The Autumn mood inhabits earth now,
And golden acres of declining sun
Spread forth bright hostages so lately won
From deciduous Summer's interview;
Now cool with shadow, winds claim revenue
As with wild song they storm plumed garrison
Of freckled forest, and the ramparts spun
Of leafy warmth on vermilioned avenue.

The increase of the spent, pellucid day
Is largesse spilled upon productive soil;
Gourds swelled with light sprawl on the wealthy field;
All fruits and garden bloom with brilliance sway,
While careful farmers urge their beasts to toil
And build against the cold a plenteous shield.

—SYLVIA SPENCE.

TENNESSEE GARDENS. Whenever any one tries to tell us that Americans are just beginning to realize the joy of gardens and gardening, we direct them to the local state garden histories which have been appearing lately. An outstanding example is a "History of Homes and Gardens of Tennessee" compiled by the Garden Study Club of Nashville and ably edited by Roberta Seawell Brandan. More than three-quarters of this handsome volume, which totals over 500 pages, proves that the civilization of gardening is an old habit in Tennessee. Good gardens were combined with good architecture. County by county the state is covered, with the history and personalities of each old house. At the end comes a generous section of more recent establishments. The scholarship, discernment, illustrating and text of this volume set it apart as an accomplishment worthy and well-recommended.

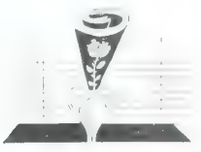


WINDOW SCREEN ART. One of our watchful editors, fresh home from vacation in New England, brings the fragile and interesting news that on the North Shore near Gloucester and Pride's Crossing and up towards Salem, window and door screens are burgeoning forth with their own particular brand of art. They are painted, some with white classical urns, others with peonies. Some have ship scenes and figures. The painting is quite effective against the dark interiors. Instead of having Landon Sunflowers in your front window, you merely paint them on the front window screen.



SIGN POSTS OF THE TIMES. Now that the countryside is criss-crossed with express highways on which speedy motors and trucks can go lickety-split to their hearts' content, the side road has once more come into its own as a safe and lovely byway for those who prefer to travel at a more leisurely pace. It is the ideal place for bicycling, a Bermuda craze that has seized the countryside. The side road is also ideal for driving a horse.

And that leads us to wonder if, out of this segregation of slow roads from fast, there won't come in again the custom of buggy riding. Perhaps we shall still see the day, Mr. Roosevelt to the contrary, when it will once more be smart and comfortable and contentment-making to drive a surrey and pair.



TO WHAT DEPTHS! We hang our heads in shame. To what depths has gardening fallen! At a recent flower show in Rhode Island the outstanding and highly awarded exhibit was an arrangement of flowers designed to harmonize with the cover of a magazine lying on an occasional table. How that color scheme would have busted apart had some one carelessly taken up the magazine and read it! Or what is an editor to do—when these flower-crimping ladies think his covers so weak as to need the support of an [illegible] color scheme?

THE HUNTED

A rabbit stands the [illegible]
So [illegible] might go
So suddenly . . . or not . . .
So briefly or securely . . .

Sure in mind it's he the hounds are after,
The lips curl back in fear as those in laughter,
The frightened heart now bursting for the rest,
The quiet darkness of the warren-nest.
When the excellent hounds have gone beyond his field
He'll feel his yet unwounded peace new healed.
[illegible]

—HELEN F. MORLEY.

FRANKLIN'S CHINA. Old Ben Franklin, for all his coonskin hat and Quakerish ways with which he impressed the ladies of London and Paris, had an eye for good china. On his second visit to England he sent back to his wife "Melons and Leaves for Fruit and Cream, or the like; a Bowl remarkable for the Neatness of the Figures, made at Bow, near this city; some coffee cups of the same; a Worcester Bowl, ordinary. . . . Look at the Figures on the China Bowl and Coffee Cups, with your Spectacles on; they will bear Examining. . . . I am also about buying a compleat set of Table China, 2 Cases of silver handled Knives and Forks, and 2 pair Silver Candlesticks . . . . as I am obliged sometimes to entertain polite Company.



Gay little Venetian bar d'oeuvre room off the dining room in Richard E. Berlin's Park Avenue apartment



In hospitality, as in the other amenities of life, there are certain permanent and fundamental values, immutable as Medean ordinance or the arrival of Christmas, but overlaid with graces which spring from the times, circumstances and society in which it is encountered. Changing uses and fashion decree formality or its reverse. Varying times and seasons indicate whether the entertainment of guests shall be actively stimulating or passive and languid and generally soporific. At luncheon in England one may encounter the frightening presence of asparagus tongs. During the war, party guests in America were expected to bring their own sugar or do without. Veterans of prohibition will recall an era when otherwise responsible people blithely served cocktails compounded with vast quantities of grenadine. The year 1937 may witness a universal revival of Lotto to succeed What's This and Knock Knock. You never can tell.

Three essentials, however, have dominated hospitality through the legends of all times and lands: food, drink and congenial company. Hospitable entertainment cannot be said to exist without one of these, and it flowers best in the presence of all three. Brillat-Savarin went so far as to lay down rules for the perfect party:

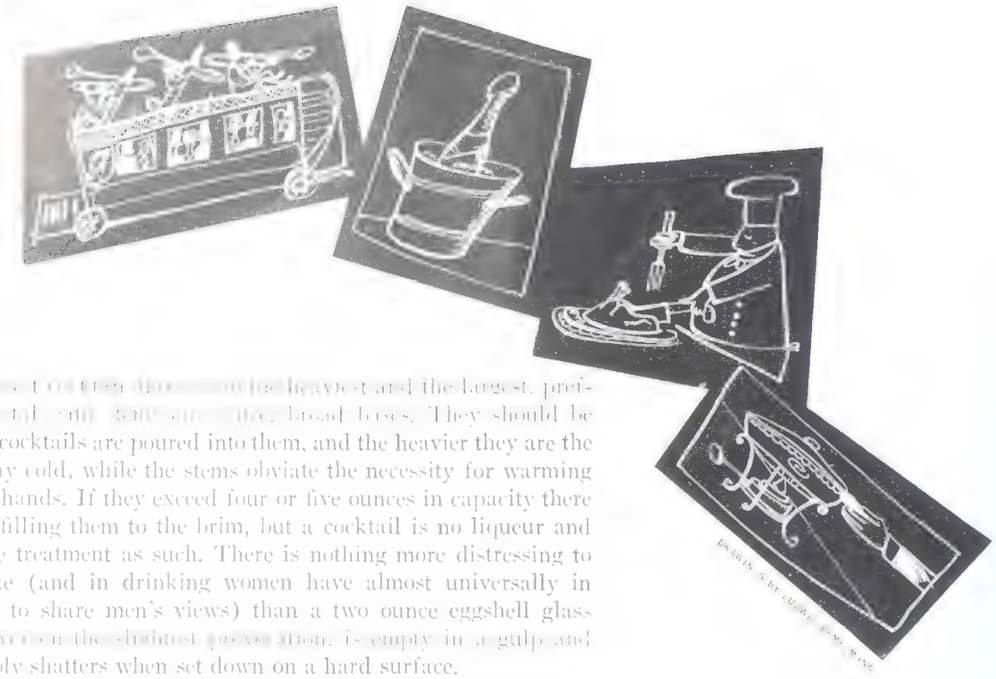
"Let the guests not exceed twelve," said he, "so that the conversation may be constantly general." (The precise opposite, you will observe, of Dr. Johnson who remarked that at his table anecdotes of dubious taste predominated "so that all might join in.")

"Let the room be brilliantly lighted, the cloth as white as snow and the temperature from 60 to 68 degrees Fahrenheit. Let the dishes be exquisitely choice, but small in number, and the wines of the first quality. Let the coffee be hot, the liqueurs specially chosen. Let the drawing room to which the guests retire be large enough to permit those who cannot do without it, to have a game of cards, while leaving, however, ample scope for post prandial conversation. Let the guests be detained by social attraction; expectant that before the evening is over there may be some further enjoyment."

The passage of a century and a quarter has done little to impeach the good taste of these simple rules all of which, allowing for a slight variance in the times, may be said to obtain in 1937 as well as when the father of transcendental gastronomy set about writing them.

So far as drinks are concerned, it is safe to say that entertainment, 1937 style, will cleave closely to established American tastes and that, generally speaking, few successful novelties remain to be devised in the realm of alcoholic beverages. So numerous in the past have been the investigators in this fascinating field of research that it seems all the best combinations have been brought to light and that, by the test of time and the gastric reactions of many generations, the simplest are the best. Despite the ever-growing circle of those who truly appreciate the charms of wine, Americans, especially on party bent, are essentially spirits drinkers, and, as such, a word on the much maligned cocktail may not be amiss. There are only a handful of really sound arrangements of mixed liquors in cocktail form: the Martini, the Manhattan, the Old Fashioned, Daiquiri and Star. These are persuasive and honored drinks and merit the appreciative service of fine crystal and proper pro-

The glittering setting opposite is not a bar but an alcove off a dining room ingeniously arranged as an inviting little room for serving cocktails. It is decorated in the Venetian manner. Against beige-gray walls are painted a gleaming black balustrade and black canopy edged with gold fringe. Bejewelled blackamoors bearing aloft champagne buckets guard a crystal and mirror console holding cocktail things. Theodlow were decorators



chilled before cocktails are poured into them, and the heavier they are the longer they stay cold, while the stems obviate the necessity for warming them with the hands. If they exceed four or five ounces in capacity there is no need of filling them to the brim, but a cocktail is no liqueur and doesn't deserve treatment as such. There is nothing more distressing to masculine taste (and in drinking women have almost universally in America come to share men's views) than a two ounce eggshell glass which inevitably shatters when set down on a hard surface.

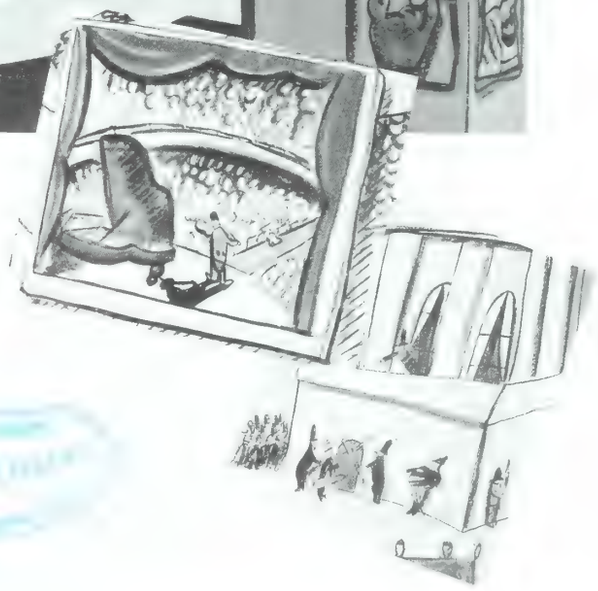
An honorable and forthright departure from cocktails may be found in the form of punch if one vigorously eschews the use of grenadine, maraschino, pineapple and all the flotsam and jetsam of floating and emetic fruit rinds characteristic of the bastard punchbowl. The simplest, and to the writer's mind, best punch available is a strong rum lemonade, built with a Jamaica, Barbados or Charleston rum and sparingly sugared. Instead of water, seltzer or tea may be used as a fill-up, and plates of wafer-thin slices of white-hot buttered toast, rushed from the kitchen and frequently replenished, have been proven by use the best of all complements to rum punch.

No innovation, but the revival of a familiar custom of a gracious era, is the after-theatre supper which, especially in New York, [illegible] which is frequently a substitute for dinner. Late cocktails, with their inevitable hors d'œuvres and the necessity for dressing for an eight thirty or quarter to nine overture, often curtail the Manhattan dinner hour so that little more than a highball and a single entrée are served. To compensate for this several restaurants, led by the admirable establishment maintained by Theodore (of the Ritz) Titze, have arranged special menus to be served between the final curtain and the inevitable pilgrimage to the town's night clubs. "Cold, hot and a hot hot," signifying [illegible] the old time watchword on such occasions, but today the trend is toward chafing dish preparations, chicken à la king, (*Continued on page 93*)









In the penthouse apartment of Mr. & Mrs. Jerome Hedges is a game room designed by Donald Deskey in a brilliant scheme of yellow, brown, white and Persian red. The liveliest note is the mural by Ludwig Bemelmans - caricatures of amusing episodes in the life of the great violinist. In the detail above is a scene drawn in record in Manchuria when a stuck motor valve delayed the train. Heifetz listened a few moments, then lifted his voice in a howl of protest. Next, the concert hall in Bucharest with irate students rioting to get into the sold out house. Heifetz, arriving at the stage door, was told by one of the ex-concert. The guards were adamant—"No ticket, no admission!"



OLD HOUSE RE



WAY INTO REAR GARDEN

MIRACLE on MURRAY HILL



WHAT THEY STARTED WITH

Murray Hill, that ancient and serene oasis of private homes and quiet apartment dwellings in the bustling middle of New York, can boast two front gardens—Mr. J. P. Morgan's and Mr. Russell A. Pettengill's.

When orderly Tulip ranks spring up in Mr. Morgan's front yard, poets write sonnets to them. They haven't yet directed their effusions toward Mr. Pettengill's flaming Azaleas and dumpy Mugho Pines, perhaps because these have been planted only a few months. It takes time, thought and skillful work to transform an ancient mid-New York farmhouse and its adjacent structure into an office-home.

Built almost a hundred years ago (they say President Monroe was entertained there), the farmhouse has seen its nearby lands gradually covered with private houses. Thus hemmed in, it sought security behind a high brick wall and lived a quiet existence, almost forgotten, until Mr. Pettengill came along to give it a new lease on life.

For some years he had been experimenting with a scheme whereby a business man, who had an office downtown, might also have one in his own home. He first tried it out in a famous and picturesque Murray Hill cul de sac called Sniffen Court—a blind courtyard of renovated mews. To this, being a collector, he brought rooms and fragments of old New England houses and fitted them as shells within the walls of a renovated stable. The idea of having a quiet office at home where he could dictate letters and hold conferences uninterrupted proved successful. This same idea he applied to the old farmhouse pictured here and its nearby building on the street. The gardens, of course, became a necessary part of the picture. (*Continued on next page*)



ENCLOSED GARDEN HOUSE

MURRAY HILL'S OTHER FRONT GARDEN





OFFICE LIBRARY



OFFICE FIREPLACE

...brownstones transformed



HOUSE LIVING ROOM



PANELED OFFICE

In an old house full of the spirit of a new home life it is also possible to have modern ease and modern equipment. To Robert on Ward, architect, was entrusted the work of remodeling these two structures into a Regency or Modern Classical group. He also arranged the interior plans and designed the architectural detail inside and the garden. To Alfred Ottner was given the problem of weather conditioning both buildings by a complete system that would provide year-round air comfort in keeping with modern demands.

In the farmhouse itself several interior changes and additions were made. The cellar deepened and finished, it now provides [illegible] for the many accessories of city life. Servants' rooms and stairs to them were added in a small rear wing. [illegible] given over to a front living room, a dining room, with pantry and kitchen behind. Off the dining room was built, so that it projected into a corner of the garden, a glassed in summer house that serves as an additional living room. Upstairs four baths were installed, the third floor, once servants' rooms, being arranged as family bed chambers.

In both the farmhouse and the house on the street Mr. Ward has enlivened the interiors with architectural detail of a meritorious order. Into several of these rooms were fitted the old panelling from [illegible] Revolutionary homes in Plymouth and [illegible] for Mr. Pettengill's collection [illegible] old furniture.

[illegible] reached through the front garden, open [illegible]

(*Continued on page* 78)



DINING ROOM IN HOME



DINING ROOM IN OFFICE

BOW WINDOW IN REMODELED HOUSE





DOOR DETAIL IN OFFICE

Conversation Piece... *or what to do after dinner*

At the foot [illegible] Royal Club [illegible] sign warns, "Conversation between ladies and gentlemen are above Plebeian capacities." A sort of silence zone, [illegible] for those who take their pleasure [illegible].

Doubtless the [illegible] are threatening the Trappist silence of those who grimly pass from coffee to cards. "Knock! Knock!" can scarcely be played in silence, nor can one long keep dumb around "Monopoly" or "Bingo". The barricades of card-playing quietude seem about to fall before the after-dinner shouters.

And [illegible] is suggested after dinner, begin to shrivel up behind their shirts.

What's the poor hostess to do?

There are hostesses who seem obsessed with a yearning for organized fun. They are the paper-cap and [illegible] and everybody *must* play something. This is the most devastating kind of hostess.

There are hostesses who, at the other extreme, consider that period immediately after dinner as an hour to be devoted to digestion and a sprinkling of polite—very polite and decorous—conversation.

And there are hostesses who, knowing the ways of their guests, either provide for all kinds of after-dinner amusement or bring together friends in groups according to their post-prandial predilections. For some guests cards and games can be set out, the way one sets out a table of whiskey and soda, and they can take it or leave it alone. Those who want to talk can talk and those who want to play can play and nobody's feelings are hurt. This, however, generally applies to a large party, for there is nothing more dismal than the sight of six out of eight guests having fun and the two mully-grubbers sitting in silence. After all, guests make the party as well as the hostess.

Then again the game-playing set can be invited at one time and the conversation set at another. Each set usually produces its leaders. The gamesters invariably develop a romp who leads the shouting, and there is usually some guest who, without becoming a bore, lets herself go and leads the talking. While the hostess can start the conversational ball rolling, she ought to let the guests take it over. To a certain degree a hostess should be seen and [illegible].

But one has to be careful about brilliant conversationalists. Once a New York hostess invited three of them—all men—to a dinner party. Scarcely had coffee been served than the battle of tongues began. Gradually one, who was about to be silenced, remembered that his doctor had ordered him to bed early, and he retired. Then it was a two-scene. By ten-thirty one of the remaining contenders, having taken many a conversational right hook, went into the silence and disappeared, leaving the third cock of the walk. A memorable evening, to be sure, but what a [illegible].

It's an art, this selection of the right guests. Sometimes they are selected because they have the same general interests. Conversation with them comes easily. Again a hostess may invite people who apparently haven't the slightest contact of interest and find they get along beautifully. Most of us travel in little crowds and it is good occasionally to jumble them.

The Russians of the old days followed a custom that solved all these problems. When a hostess wanted to give a party she invited a guest of honor and he invited the guests. In that way a congenial group was assembled and conversation assured.

Down in Bermuda once dwelt and labored a fine old parson—the last of a long line of Port-drinking parsons—who had a neat trick to aid conversation. To his famous Thursday luncheons he invited sometimes twenty, sometimes thirty people. His long table was stretched across the room and down the middle he banked flowers so high that you had to talk to the guest each side of you. There was very little shouting across the Lilies.

Conversation at table is one thing, but conversation afterward a more difficult problem. If it goes highbrow (which God forbid!) some are bored. If the topic is business (which God spare us!) there's no rest from what we do all day long. A dash of gossip now and then, if it isn't malicious, can spice an evening—but then there's a difference between gossip and scandal. Scandal ought to be ruled out. Get a man or a woman on their hobby and, if they don't ride it hard, they are usually interesting—even stamp collectors and gardeners. When a hobbyist becomes informative, he ought to be turned off.

Banter can fill an evening, but for this you want wit, and wit is one of the Heaven-sent blessings bestowed on the Irish. You can usually count on it that a man or woman with Irish blood will carry on brilliant conversation—even if they are talking about themselves. Often that's when they are most brilliant!

There was a time, a few years back, when grim card playing threatened extinction to the art of good talk. Perhaps it was one of the collateral evils of Prohibition, when people drank spirits to excess, and an excess of spirits never sharpened conversation. Today we are learning to relish and enjoy wines, and good wines with good food are the most able abetters of good talk. One was pretty sure to go glum after bathtub gin, but nothing can loose the tongue for pleasure more than, say, a glass of Pouilly-Fuisse with the fish and a good red Burgundy such as Richebourg with the roast, topped off, when the fruit is served, with a Chateau Climens or a crusted Port or a brown Brual Madeira.

These noble tipples warm the cockles of the heart. They make you love your fellow-man. And that, after all, is the basis from which all good conversation should spring.

Richardson Wright



Some symbols of hospitality

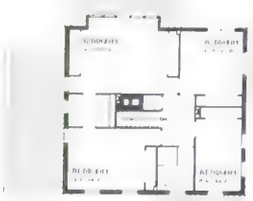
by research . . . of the past, but pertinent

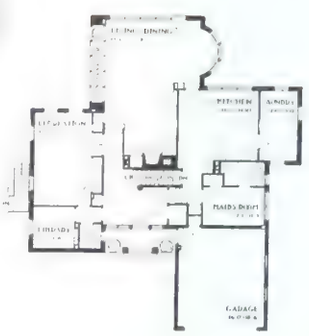
LIVING ROOM TERRACE

DONALD DOUGLASS, ARCHITECT



GARDEN AND [illegible]







MODERN HOUSE

THIS house, designed by Donald Douglass, architect, is primarily an attempt to solve the two requirements of the modern home: spaciousness and privacy.

The hypothetical family consists of father, mother, son and daughter. The lot is 75′ by 150′ and faces the street to the north.

The little entrance porch is planned not only to give shelter as one waits for the door to open and as one goes to and from the garage but also to get adequate light into the entrance hall. The recess enables Mr. Douglass to fill that side of the hall with windows without sacrificing the dignity and privacy of a simple entrance motif.

The particular feature of the first floor is the recreation room. This room, because it opens directly out of the living room, may be used in connection with the living room for parties. The furniture is light and the room may be easily cleared for ping pong, dancing, movies or bridge. But because it can be closed off from the living room and is in a separate wing of the house and can be reached through the hall or even from the outside, it may be used generally as the children's headquarters. Here they may entertain their friends, here is a folding study table at either end of the room, and the downstairs lavatory is within easy reach. They may have their own radio and their own particular radio programs without disturbing the parents and their guests.

This idea is further carried out in the arrangement of the lot. The children have their own terrace and their own lawn for games and it is all screened from the more rest (*Continued on page 80b*)



LAWN AND LIVING ROOM FAÇADE



JOHN KABEL

ROUNDED ARCHES IN A PAVED NEW ORLEANS PATIO SHADOWY WITH TROPICAL FOLIAGE

"I'LL BE SUING YOU"



cries your cook in a crescendo of crashing crockery.



Scalded guests and upended milkmen



may sue, says Albert W. Fribourg

HAS your cook ever tumbled from the kitchen ladder or perhaps cut her hands picking up the pieces of your prized Wedgwood platter? Has your shower ever shot forth live steam and scalding water upon your guest who happened at the moment to be under it? Has your dog ever evinced a sudden dislike for the postman and sunk his teeth into the ankle of the man who never rings twice?

Accidents will happen. But even after the injuries have healed and the temporary embarrassment of the moment has been forgotten, their repercussions are apt to echo through the law courts.

If the injured party supplements the ministrations of his physician with advice from his lawyer, the accident ceases to be a social problem and becomes part of that complicated and fascinating game known as "the law". Now the accident is considered in accordance with a set of rigid rules and is spoken of in such strange terms as *"licensee"*, *"invitee"* and *"attractive nuisance"*, all of which have a meaning that may reflect upon the pocketbook of the home owner, who has now, most unfortunately for him, become the *"defendant"*.

Like most complicated fields of law, the rules which determine when an injured party may recover damages start from a simple and understandable principle. The home owner may be held liable only if the accident was in some way caused by his negligence. If it was purely an unavoidable accident, then the injured party must bear it with a stiff upper lip and without the solace of money damages. Legal recovery is based upon fault. The difficulties begin when we admit that there are innumerable kinds and degrees of negligence, and that the duty of the home owner to exercise care is different for different people.

Your milkman, for instance, presents quite a problem. He comes in the night when darkness increases all hazards. He deposits your daily allotment of milk, cream and butter, disturbs your slumber by his rattling of bottles, and departs. You have never seen him, and very likely may never see him. But the law places you under a peculiar duty to him. While he is on your premises you have a greater responsibility for his life and limb, than you have for the safety of your wife's bridge partners, your old college chum, or your mother-in-law.

For, in legal terminology, the milkman is dignified with the impressive title of *business visitor* and you are required to exercise more solicitude in safeguarding a business visitor than a mere *gratuitous licensee* which is the law's depreciative description of social guests. Your friends you need only protect from hazards which are known to you; your business visitors must be guarded against both known dangers and dangers which, in the exercise of due diligence, you might have been able to discover.

Your door step may be broken, yet because you usually use the garage entrance, you may not have discovered the break. If your milkman discovers it for you and breaks his leg, or perhaps only barks his shins in doing so, the law will require you to dig into your jeans to console your milkman for his injuries. But if the discovery is made by your wife's sister's cousin who has come to sip tea and while away an afternoon you have no responsibility in the matter. If she had been injured after you had learned of the break and had failed to repair it promptly, she may have recovered from you. But before you learned of the dangerous condition, you were not under a duty to any mere social guest to repair it. You owe, say the courts, a higher degree of duty to your milkman than to your wife's sister's cousin.

Your cook, as may be expected, falls into the same category as your milkman. She is a business visitor; but she is also a *servant* (strangely enough the technical legal description is in ordinary English). As a servant she assumes all the normal risks of her occupation. When the fat jumps from the pan and she is burned, she may not run to court, because that is a hazard of her employment. If a ladder breaks and she is injured, the question is more complicated. Her employer is bound to use reasonable care to provide a sturdy ladder, but the cook is bound not to ascend unless she believes the ladder safe.

To trespassers, you of course owe practically no duty whatsoever. If anyone chooses to invade your property and trample over your grounds without so much as a "by your leave" they do so at their own risk. If they are injured that is their hard luck, unless the trespassers happen to be children. For them the law may apply a different set of rules.

The principle which applies to children who trespass is known by the (*Continued on page* 80)

SUNROOMS and CONSERVATORIES





BELOW: two of the many units at Sunnybrook, Jr.'s remodeled farmhouse in West Chester, Pa., has the inviting little conservatory shown at the left. The farthest picture is of the view outward across the terrace. Next, the effect as one looks toward the end from which the preceding photograph was taken. Moller & Meigs, architects

BELOW: Elsie de Wolfe's sunroom at Versailles sparkles with glass and mirrors. Three walls are glass. The house wall and doors are covered with mirrors which catch reflections of the green garden. Orange-red Venetian sail-cloth makes the curtains and the tent ceiling. Furniture is in leopard chintz and sail-cloth





THIS greenhouse, converted into a delightful sunroom, acts as a passage way between the main house and a guest house on the estate of William R. Goodheart, Jr., Great Neck, L. I. Walls are gray-blue, the rug white, furniture white wire and bamboo with blue cushions. A blue and white awning covers the glass roof. Elizabeth Peacock, decorator.



E. DANIEL SON

ORDINARY architecture was overcome in this New York sunroom by wooden pilasters and carved swag valances at the windows. Walls and woodwork, clear white. Floor, black and white linoleum. Starred yellow damask covers the sofa; the chair is in blue satin. Decorated for Mr. and Mrs. Frank Rollins by the Empire Exchange.

RIGHT: the exterior and interior of Crispen W. Morris' conservatory at Haverford, Pa. It is pleasant spot forms the connecting link between the dining room of the original house and a new room, the door of which appears in the farther picture. The whole arrangement insures a desirable degree of quiet privacy. Mellor & Meigs, architects.




WILD CHERRY



Wayside bounty

by Louise B. Wilder

AMERICANS are notoriously a wasteful people. This is true even in what an old book calls "these pinching times". One instance of this national lack of thrift is manifest in the heedlessness shown where Nature's providence is concerned—the bounty of the wild. The chain stores supply our wants and needs, at a price; what God offers free of cost is not even seen, much less made use of. And this despite the fact that by means of the automobile we are brought into closer contact with much wider areas of the countryside.

We catch the exquisite fragrance of wild Grape blossoms, as we speed on winged wheels through the June dusk, without identifying it, and who goes later to gather the dark pendent burden of fruit to make it into richly tanged jams and jellies? Who notes the roadsides clouded with white Elder bloom with an eye to future delicate wine-making? Small boys and girls still go berrying and nutting, perhaps, but it is doubtful if even these young gluttons, embattled as so many of them are in carefully supervised and directed camps, are taught to "smell out" wild blackberry patches, or to follow a homing bee to its treasure of wild honey in some hollow tree.

With the passing of this wholesome frugality, this enjoyment of Nature's largess by old and young, something intrinsic, vital, has been lost to human experience.

Even simon pure country folk have become members of the vast fraternity of can-openers, or they raise highly sophisticated fruits in their gardens and the wild products are left to the birds and the beasts. The fat little golden or purple plums dangle unnoted in the thickets, the hard little yellow crabs swing from dark branches, grapes dangle and even the blueberry is less sought for now that the more sumptuous cultivated varieties are on the market. What country housewife of today orders out the old spring wagon (if such a thing still exists) and filling it with baskets and children, and a hearty lunch, goes jouncing off to woods turned amber or russet a-plummin' or a-crabbin'? Once, and not so long ago this bounty of the countryside was made full use of, beginning with the wild Strawberries and ending with the many nuts and nicely frosted Persimmons. And as a matter of fact the confections and beverages made from the wild fruits always have an especially racy tang, a sort of gamy flavor that distinguishes them from the sac- (Continued on page 99)



More of Easton, Syosset

Mrs. E. Marshall Field and her daughter Barbara, recently introduced to society, photographed at Mrs. Field's charming country house. The cool and shadowed Doric portico, floored with gray and white marble, centers the garden front, overlooks a wide sweep of lawn bordered with trees and paths of tanbark, reminiscent of English landscaping. Umberto Innocenti-Richard K. Webel were the landscape architects





The living room of the winter cottage (left) has cream-white walls, stripped pine trim, dado and mantel. The curtains and some of the furniture covering are of 18th Century English chintz buff colored with subdued color notes. Wide oak boards make the floor which is covered with a hooked carpet in a lattice design. The ship picture hung over the mantel shows a sailing vessel owned by Mrs. Field's ancestors

One of the guest rooms in the winter cottage (below). The walls are hung with canvas, stenciled in shades of green on white. A variety of textures appears in the white upholstery. Crystal appliqués and a mirror framed in mirror above the black marble fire facing are valuable notes. Communicating with this chamber, the bathroom is hung in green and white chintz paper. The decorations are by Mrs. Frances Elkins





Mrs. F. Marshall Field's bath dressing room at Easton has walls of glazed chintz patterned with lilies of the valley; marble floor in shades of beige and green covered with white carpet. The [illegible] finished in white lacquer with mirrors framed in glass



Miss Barbara Field's bedroom uses a delightfully fresh scheme of china blue and white. Walls, curtains and quilted upholstery are of chintz patterned after an 18th century document. The furniture of the period has been painted cream white and the four-post bed features a canopy of pure white netted cotton



The centerpiece, inspired by Peter Gray, recalls the dinner parties given by Martha Washington at the Executive Mansion on Old Love-Apple Farm. A low arrangement of colorful fruit heaped in a bowl and tray with graceful cornucopias—symbolizing peace and prosperity—forms the centerpiece above a cloth of Silvery damask spreads the round table, flanking five of 18th Century multi-color crystal and mercury-gilt candlesticks that the ladies of our early republic. Gorham's plated silver tray, bowl and candelabra are used, crystal hobnails sparkle with [illegible] and marble plaques from Ovington

Cover [illegible] at the center of the opposite page, exemplify a happy union of period and modern [illegible] reproductions of old Leeds ware are used as place plates. The brilliant dark blue of the borders and emblems, accented with red and burnished gold, distinguish them as the type made in China and brought back in clipper ships for "American Trade." For the service of the subsequent courses, imported Goodpert is chosen. Gold and Royal blue embellish the edges; [illegible] patterns from Wm. H. Plummer & Co. Sheffield [illegible] and cloth: Mosse, Inc.



SET FOR THANKSGIVING

STERLING SILVER flatware (shown in detail at the right) is Gorham's newest pattern, called "King Edward." In balance and grace it speaks both of festivity and of tradition. It is ornamental, yet a certain definite clarity of the major forms allows it to be suitable for many uses. The rich foliated borders and flower motifs are executed with truly fine craftsmanship. Worth noting is the back of each piece, which carries a simplified version of the face pattern, leaving a panel for marking



CRYSTAL cut glasses shown in a detailed view at lower right of page are imported to us from France. Called "St. Louis," their smart cutting and shapes are taken from old Waterford originals of the late 18th Century, which places them as contemporary with the Lowestoft plates. The design comes in a complete assortment of stemware and well proportioned models for highballs and other beverages—just right for an important occasion. The glass is of extraordinary clarity and body; the pattern creates brilliancy and sparkle: Wm. H. Plummer & Co.





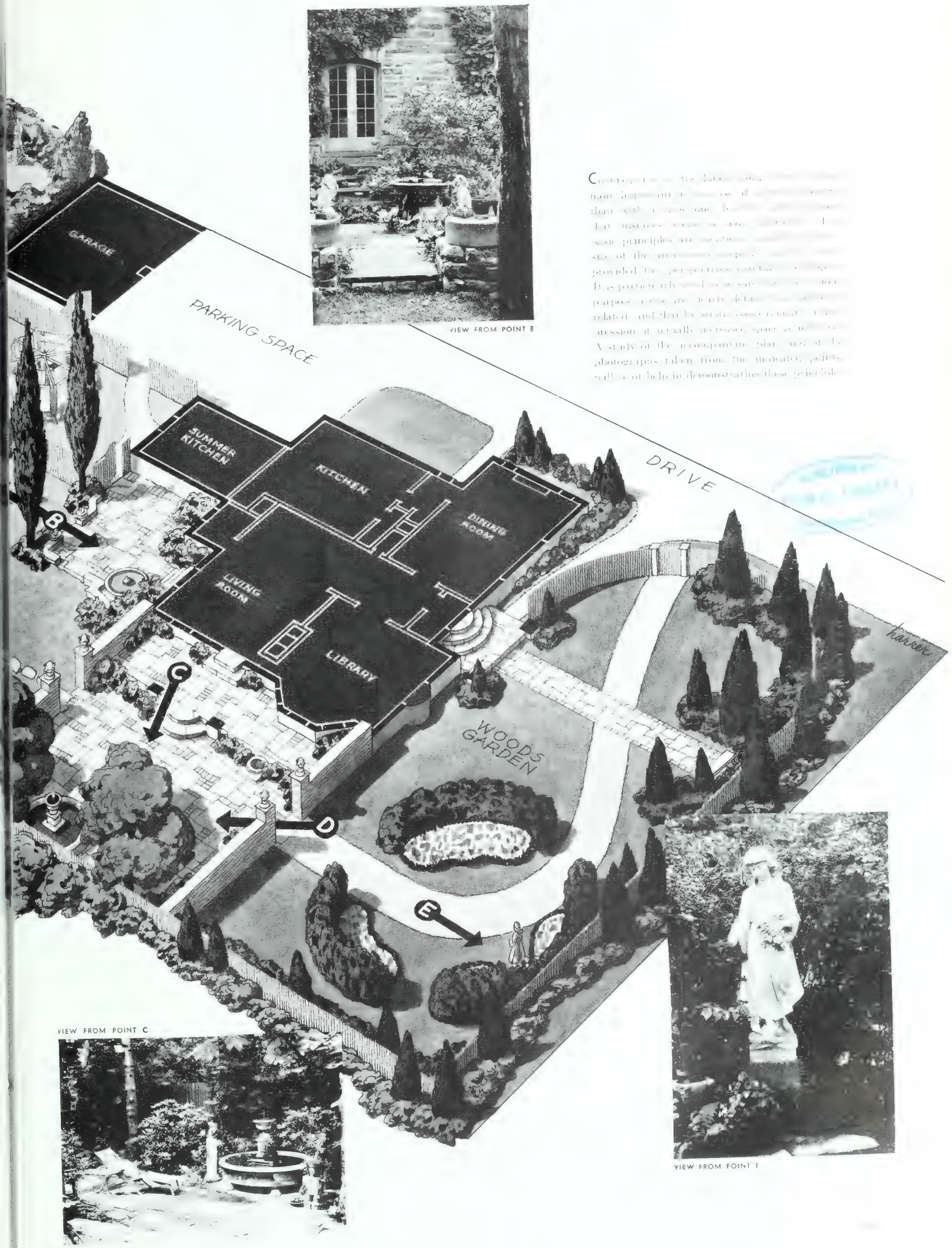


HALF ACRE GARDEN



VIEW FROM POINT D

by Howard Kneedler Jr.



VIEW FROM POINT B

VIEW FROM POINT C

VIEW FROM POINT E







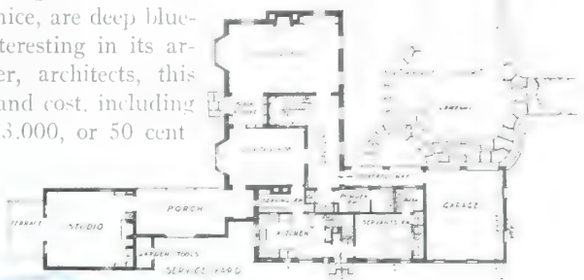
For [illegible] Home & Garden's second architect Howard [illegible] to design an attractive small house which [illegible] and which would [illegible]. They asked us what house [illegible] the cramped [illegible] of the W. & J. [illegible] in New York, where [illegible] United States [illegible] all the country the house best [illegible] to send us here some [illegible] the answer to their [illegible] the enthusiastic [illegible] Eunice L. Howard whose house [illegible] and Home & Garden

SMALL SIZE OR MEDIUM





Color plays an important rôle in the home of Kenneth H. Kraft, Esq., in Highland Park, Illinois. In happy contrast to the green lawns around the house is the flagstoned courtyard, grass-jointed and richly massed with flowering plants. Walls are white-painted brick and the roof is shingle tile, burned reddish black. Blinds, and striping on cornice, are deep blue-gray. The rambling plan is unusually interesting in its arrangement. Designed by White & Weber, architects, this house was completed in November, 1935, and cost, including insulation and winter air-conditioning, $33,000, or 50 cent a cubic foot for 66,000 cubic feet.





Old Rose Favorites

By R. Nordus

While it is true that there is much thrill in growing the new and untried varieties, yet many Rose lovers prefer investing their garden budget in varieties to which time has added the patina of quality and adaptability to his conditions. The process is slow, as seldom two seasons in succession are alike, and it takes several years of varied conditions to average the score and qualify a new variety satisfactory for general and permanent use.

One of the most important features of the French Rose Society is an annual review of the Roses disseminated five years previously, and in that short lapse of time casualties are already formidable. In America none of those foreign novelties are introduced in commerce without a preliminary test by our nurserymen, but that test is by no means final; it is only a first process of elimination. This explains why a relatively small number of the annual crop of novelties of the world actually sees American distribution, and of these quite a few are only of ephemeral appearance, "extras" in the Rose movies.

It is generally agreed that most new Roses are good at their point of origin, but how far they will travel from there is the important question. They have to face public favor, predilections or prejudices of colors, varied climate and soil conditions. Ease or difficulty of culture are also great factors, and some of the most beautiful Roses have fallen by the wayside because they required elaborate culture which only a few fans were willing or able to give them.

In order to bring to date a list of Roses which time has consecrated as "old standbys" and worthy of our modern gardens, we go back to the "Standardized Rose Names" published by the American Rose Society in 1921, fifteen years ago, and then we will dissect the introductions of each year up to 1930. That list of 1921 comprises over 2000 Hybrid Teas, and we only find 30 which have survived to our days as live commercial varieties; in other words only 30 varieties the public demand for which is sufficient to warrant nurserymen growing them and offering them in their catalogs. Let us bear in mind that, after all, the public at large is the supreme court of last resort which decrees the varieties to be dropped and the ones to be grown. The nurseryman has to be conservative and grow only varieties that he knows he will sell. A novelty may be forced upon the public by extensive publicity, but its permanence depends upon its reception by the home grower, generally based on long run performance. These 30 varieties which can be considered as standard [illegible] Rose gardens are:

Antoine Rivoire, Betty Uprichard, Chas. K. Douglas, Duchess of Wellington, Etoile de France, Etoile de Hollande, General MacArthur, Gruss An Aachen, Gruss An Teplitz, Kaiserin Auguste Viktoria, Killarney, Los [illegible], Lady Alice Stan- (Continued on page 84)

HOUSE & GARDEN'S

SIXTH FLOWER PRINT

House & Garden's sixth flower print is a Damascene Rose by Pierre Joseph Redouté. This superb French artist, who specialized in drawing flowers, pursued the succession of his years from 1759 to 1840, during which time he produced upwards of 7,000 flower prints and proved his influence on at least three pupils whose prints, also, won distinction in their time. Little wonder they called him the "Raphael of Roses". While his great work was on Lilies, the book about Roses proved more popular. He had for patrons both Marie Antoinette and the Empress Josephine. As Redouté's long life and prodigious output cannot be adequately described in such a short space as this, a longer account of his life will be found further along in the magazine.



Rosa Damascena — *Rosier de Cels.*

P. J. Redouté pinx. — *Imprimerie de Remond* — *Charlin sculp.*



1



2



3

If you are sporting-minded, House & Garden suggests a variety of entertainment in tune with the current game season. **1.** Hang the board "Dartelle" behind your bar. Equipped with rubber suction darts, it is guaranteed safe after the most jovial evening. R. H. Macy & Company, Inc. **2.** "Tric-Trac," the convenient and portable dice box, is an old French gambling game refurbished and brought up to date. Open the gates, roll your dice, and try to eliminate all numbers. Lowest score for single round wins. Abercrombie & Fitch Company. **3.** Like the wooden horse of Troy, this giant Chessman, painted red, harbors an army of miniature men. Abercrombie & Fitch

4. Planned to follow the fascinating uncertainty of a real horse race, "Cavalcade" will appeal to hopeful Sweepstakes as well as confirmed Pari-Mutuel betters. Hurdles are placed on a green felt track which is impervious to rainy weather. B. Shackman & Company. **5.** What happened to two of the little pigs is revealed in "Bottoms Up," the easy dice game for bar amusement. Embossing Company. **6.** If you can spell, "Alphadice" is simple; a word with every throw. The Party Mart, Inc. **7.** "Table Badminton," like ping-pong, has all the zest of an outdoor game. Played inside, it is adaptable to a rectangular table nine by five feet. Abercrombie & Fitch Company

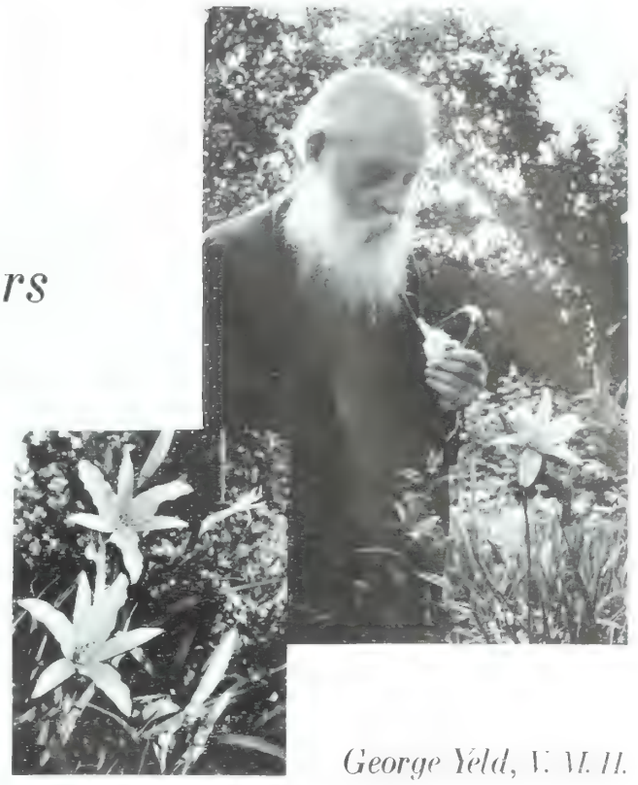


PLAY THE GAME!



In this charming study of Mrs. Edgar Leonard's New York library, Pierre Brissaud adds another distinguished interior to his gallery of room portraits executed for House & Garden. Here everything is low in key from the Provincial Louis XV walnut boiserie to the soft and faded colors of the rug and furniture fabrics

Men who make our flowers



George Yeld, V. M. H.

WE WERE strolling through Bobbing Court, the Kent garden of the late W. R. Dykes. It was Iris-time. We had come to inspect seedlings Dykes had not lived to see. George Dillistone, treasurer of the Iris Society, was in the group and the Murrells, who also have many splendid Irises to their credit and, towering above us all, the patriarch, George Yeld, his long white beard tossed carelessly by the breeze.

Finally we stopped before a yellow Iris. Its falls showed purple blotches. I said I didn't like them. "But it can't help them," Mr. Yeld whispered. "Its ancestors were like that." Just as if you said condolingly of a youthful dypsomaniac, "Well, his grandfather drank too."

It gave an insight into the vast knowledge some of these plant hybridizers carry with them, especially a man of such wide experience as Mr. Yeld, who has been hybridizing Iris over fifty years.

In this, the first of a series of short profiles of *Men who make our flowers,* House & Garden chooses to honor George Yeld because he is the ideal hybridizer. While many men in the nursery and seed trade have created some of the noblest and most interesting flowers and shrubs with which our gardens are enriched, it is the amateur, the scientifically-minded amateur, who appeals first to us.

The true hybridizer doesn't just make his crosses willy-nilly. A knowledge of parentage, of the laws of heredity and a wide acquaintance with plant habits go into the equipment of the ideal hybridizer. Besides, he must have infinite patience and a hard heart. Goethe said that the real artist kills his own children. The real hybridizer possesses not alone the eye to see the one worth while seedling in a thousand but also the ruthlessness to destroy all the rest. This ruthlessness is the mark of successful hybridizers, whether they be Edward Steichen in his Delphinium fields, or Grace Sturtevant in her Irises or J. H. Nicolas among his Rose seedlings or Prof. Saunders with his Peonies. The successful hybridizer is known by what he destroys.

He may also be known by his good sportsmanship. He is aware that his prize beauty of this year may be superseded by someone else's creation a year from now. He is constantly elevating his standards or seeking a new ideal type. Only once in a blue moon does popularity follow a hybrid for a long time. Mr. Yeld is unique in this experience. His "Asia," distributed twenty years ago, still wins prizes at flower shows.

What vastly stretching fields of ruthlessly destroyed seedlings lie behind Mr. Yeld's achievements, no one but he can know. For not alone has he been successful in hybridizing Iris but he is equally famous for his achievements in Daylilies, the Hemerocallis.

A schoolmaster in Yorkshire—and a brilliant one they say—he found leisure to begin his work with Irises in 1883. Out of the hundreds of thousands of seedlings, he has chosen, up to the present, over forty worthy of recognition. "Memory" was among the earliest, followed by "Arac" and "Neptune" and "Forester." Those still ranked as headliners are "Lord of June", 1911; "Asia", 1916; "Emir", 1918 and "Sir Michael", 1925. The last was named for Sir Michael Foster, one of the earliest of English Iris hybridizers. To him Mr. Yeld owes the inspiration that plunged him into making Iris crosses in the neighborhood of fifty years ago.

The Iris work started, Mr. Yeld turned his attention to Daylilies. He began hybridizing Hemerocallis about 1890, using three native strains—H. *flava, Dumortierii* and *Middendorffii.* By 1892 he had produced "Apricot", the first hybrid Daylily of record and still one of the best. Then have followed "Gold Dust", "Orangeman", "Tangerine", "Halo", all in 1906, with "Miranda", "Winsome", "Radiant", "Aurelia" and "Pyrrha" in later years. In 1930 he produced two smaller types—"Miniken" and "Moidore", from crossing the tiny *H. nana* and the wild type *H. flava.*

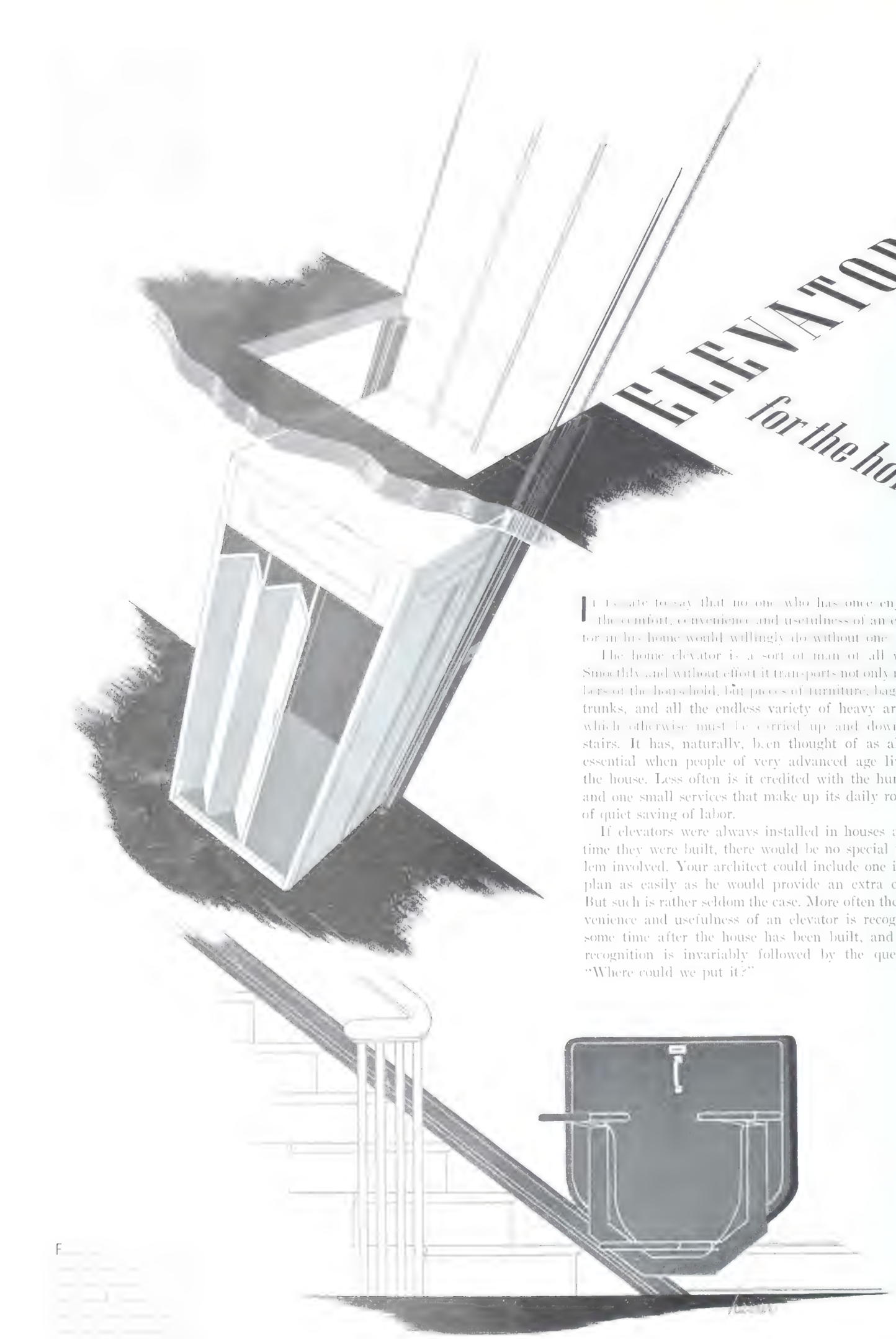
While others have worked in this same field—Bertrand Farr, Amos Perry, Willy Muller, A. B. Stout, Carl Betscher, Franklin B. Mead and Mrs. Thomas Nesmith, George Yeld still leads the Daylily procession.

Beside all this, Mr. Yeld has maintained a lively interest in Rock Gardening. For many years he edited the Alpine Society Journal. He was the first president of the English Iris Society. Little wonder that in 1925, the Royal Horticultural Society gave him its high award—the Victorian Medal of Honor.

Though his years are mounting up toward the century, Mr. Yeld still writes prolifically about his favorite flowers, writes with the same wide knowledge, subtle wit and keen standards of judgment that make him such an agreeable companion.

RICHARDSON WRIGHT

ELEVATORS *for the home*



It is safe to say that no one who has once enjoyed the comfort, convenience and usefulness of an elevator in his home would willingly do without one.

The home elevator is a sort of man of all work. Smoothly and without effort it transports not only members of the household, but pieces of furniture, baggage, trunks, and all the endless variety of heavy articles which otherwise must be carried up and down the stairs. It has, naturally, been thought of as almost essential when people of very advanced age live in the house. Less often is it credited with the hundred and one small services that make up its daily routine of quiet saving of labor.

If elevators were always installed in houses at the time they were built, there would be no special problem involved. Your architect could include one in the plan as easily as he would provide an extra closet. But such is rather seldom the case. More often the convenience and usefulness of an elevator is recognized some time after the house has been built, and such recognition is invariably followed by the question, "Where could we put it?"





A very sensible procedure, in case you have not yet built your house, is to ask your architect to provide a space where an elevator might subsequently be installed, even if you do not want one installed immediately. Such provision need not involve any waste of space, as storage or coat closets, or even extra space in the halls, make it usable until such time as the elevator is put in place.

On the other hand, if your house is already built and if you are confronted with the problem of installing an elevator in a house which apparently was never designed for one, you need not be discouraged. Most home elevators installed by the various manufacturers have been placed in just such houses, and the engineers have become very ingenious at solving the problem of "where to put it".

Every house, of course, presents its own individual problem. Manufacturers will gladly send trained representatives to make a survey and recommend a practical solution. So many and varied are these solutions that we could not attempt to picture all of them; instead, we show on these pages a few typical examples of how it might be done. Other plans will readily suggest themselves, depending on the type and size of equipment used.

Much could be written about the various types of elevators, some of which we have included in our diagrams. There are elevators of large and small capacity; enclosed elevators, in which the car travels in a shaft, and open elevators in which the car is guided up and down by means of a vertical rail. There are machines which travel up the (*Continued on page 92*)



Silver servers for sweets — [illegible] silver bonbon dishes meet the requirements of daily entertaining. Top row: [illegible]; "Stanhope" cake dish with reeded decoration: Black, Starr & Frost-Gorham. [illegible] modern contempo. Part on left: Hoser-shaped dish by Frank W. Smith; [illegible] Smith's footed bowl: Oyington. Part on right: Wallace's scalloped holder from [illegible]. Bottom row includes International Silver Co. Bottom row includes Watson's Irish replica: Brand Chatillon Co.; Alvin model: John Wanamaker; Towle's "Symphony": Lambert Bros.

GEORGIAN OUTSIDE

A HOUSE FOR LUTHER BLAKE AT MORRISTOWN, N. J., AND DESIGNED BY AYMAR EMBURY II

One of the advantages of the Georgian style of architecture is that it can be interpreted in so many ways. This house, for example, is a free interpretation and includes many details familiar to those who know old Georgian houses here and in England.

The walls are brick veneer painted white, the roof slate, the window-sash steel frames set in wood. Green shutters give finish to the windows.

One reaches the house through an entrance court which is protected by a high brick wall with open work. This forecourt is paved with brick laid in the old Roman overlapping fish-scale design.

The garden side has a wrought-iron gallery and a slightly bowed window which, by the way, is a pronounced Georgian feature.

In mass (architects always speak of houses and buildings as "masses") the house consists of a main structure with two supporting wings. One is a service wing. Beyond this a trellised arbor leads to the owner's garage with space for one car. Other cars are housed in the garage at the stable group. The other supporting wing has a sun-porch with the master's bath and dressing room in the peak of the gable.

This house resulted from a successful and sympathetic cooperation between the owners—who knew what they wanted—and the professions. Mr. Embury was architect, Margery Sill Wickware, decorator, the Ruth Dean Associates, landscape architects, and Edward C. Embury did the game room murals. For interior views, turn the page. (*Continued on page 91*)





GARDEN SIDE



ENTRANCE SIDE

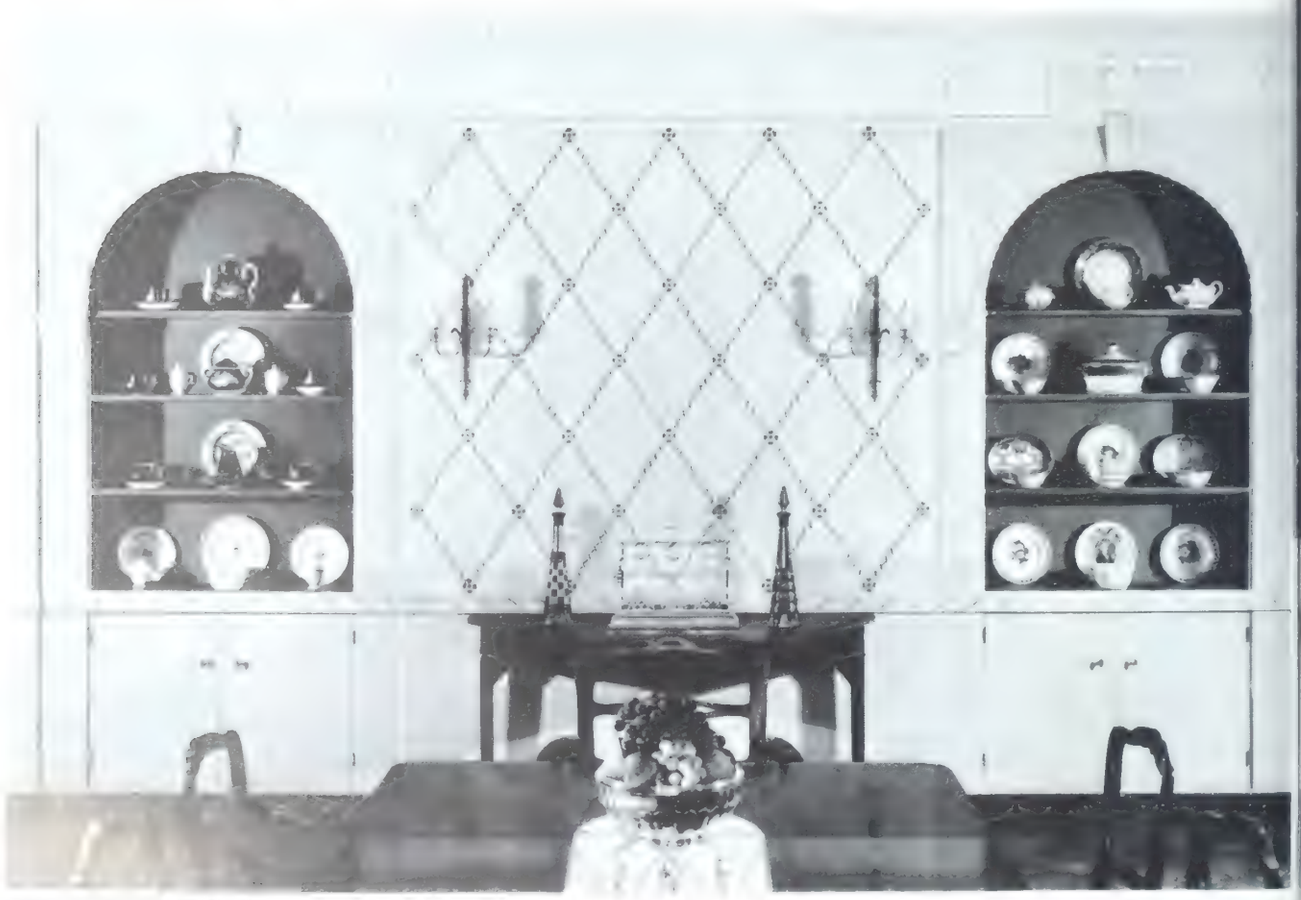
GEORGIAN INSIDE



LIVING ROOM

The Georgian architecture of the exterior has penetrated the walls and appears effectively in the architectural details and furnishing of the various rooms. The living room, for instance. Here the walls are wood paneling painted cream, the fireplace being especially rich in detail. For curtains is a closely woven green grounded linen patterned in cream and brown. This tone of green appears in the carpet. Naturally the furniture for such a room would be 18th Century mahogany. Chippendale chairs are in white leather, others in yellow velvet and in coral damask.

Several unusual features are found in the dining room. A classical frieze tops off the walls. The base is a deep dado. Between these two the walls are painted yellow and stenciled in gold. Woodwork is yellow also, except the inside of the cupboards, which are coral red. This same coral is in the velvet curtains and chair seats.



DINING ROOM FIREPLACE

IN VIVID contrast with the yellow stenciled walls and yellow dado and frieze in the dining room, the door trim and mantel are painted black, with gold decorations. Altogether a sunny room.

To the right is a glimpse of the powder room where the walls have a beige paper with swag drapery border in coral, green and cream. White Celanese curtains are edged with crystal ball fringe. The dressing table is draped with green taffeta that has a beige fringe. A rosy henna carpet completes the scheme. Margery Sill Wickware was the decorator.



POWDER ROOM

AIR CONDITIONING

[illegible] to proven results of better health, more comfort and greater cleanliness, that the prospective home-builder cannot think [illegible] the same time giving serious consideration to air conditioning. Heating is now thought of as part of air conditioning (it is still the major part) and even when the owner decides to install only the heating system, at first, he is wisely inclined to make provision for later addition of the [illegible] conditioning.

We offer the following notes on types of modern heating and air-conditioning equipment in order that our readers may visualize the possibilities in installing these systems to care for their heating needs without involving any difficulties or waste when the system is later expanded.

We may divide the principal air conditioning systems into three types. First, there is the "direct-fired" type in which the air is filtered, warmed and humidified in the conditioner and forced by fan through the supply ducts to the various rooms. This is a development of the warm air furnace. It is possible to add filters, a humidifier and the necessary ducts to a warm air furnace but it is probably more usual now to buy the complete equipment at the time of installation in order to provide winter air conditioning. Summer cooling and dehumidification equipment may be bought later for year 'round air conditioning, if desired.

The second type of air conditioning may be termed the auxiliary system. In this type the heating system is practically independent of the air conditioning system. Heat is provided by a radiator, or convector, system and conditioned air is circulated through ducts. The air, besides being filtered and humidified in the conditioner, is tempered by a heating coil from the boiler. In mild weather and, of course, in summer, the conditioner may be operated independently of the heating system.

The auxiliary type offers a considerable range of temperatures throughout the various rooms of the house. The heating elements in the individual rooms may be made adjustable, by means of orifice valves, to supply relatively much or little heat, as desired. The kitchen might be set for 65°, the dining room for 70° and the living room for 75°, for example, in proportion to the relative degrees of activity in those rooms. The air-conditioning, being relieved of the task of heating, would be uniform in all rooms where supplied.

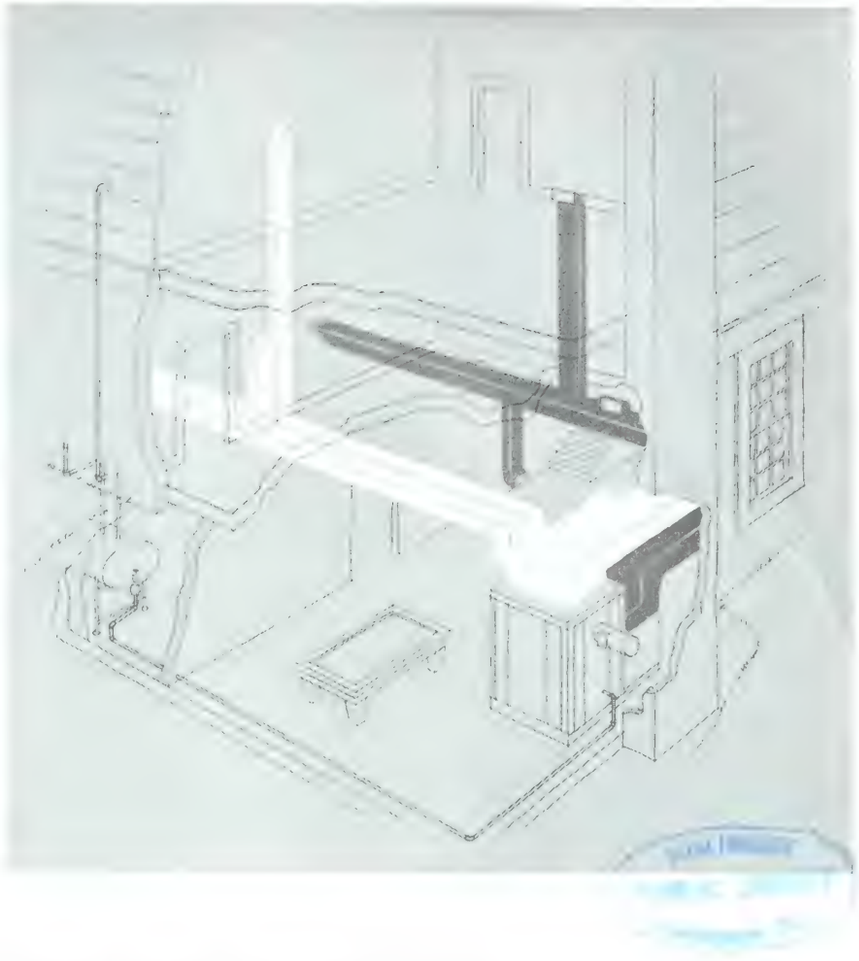
If the owner selects this type of system, therefore, he may install first the heating units and subsequently the air-conditioning. He would be well advised, however, if he is building a new house to provide ducts to any second-floor rooms which he plans later to condition. These ducts add very little to the expense if installed at the time the walls are being erected and save considerable trouble later on. The first floor ducts do not constitute much of a problem and need not be provided until the air conditioner is put in.

The third type, called the split system, combines two methods of heating, both of which derive their heat from a single boiler. Certain rooms—bathrooms, kitchen, garage, and sometimes the whole second floor are heated by radiation. Other rooms are air-conditioned by a system of ducts, the air being heated by a coil located in the conditioner.

In describing these systems we believe we have made it clear that if you are buying a new heating



The "auxiliary type" air conditioning system utilizes both radiator, or convector, heat and the circulation through ducts (shown in gray) of filtered, humidified, tempered air. In mild weather, and in summer, the air may be circulated independently of the radiator heating system. During the heating season, orifice valves on the radiator will permit regulation of the heat supply in individual rooms to meet varying needs. A cooling coil and dehumidifier may be included in the conditioning system



"Direct-fired" air conditioning is a refinement of the old-fashioned gravity hot air system which bears little relation to its bulky, undependable forbear. Warm air, filtered and humidified, is circulated quietly, under constant pressure, to all the rooms in the house (kitchen, bathrooms and garage may have individual vents to exhaust the air). Return ducts are shown in this drawing in gray, supply ducts in white. Summer cooling and dehumidification equipment may be added

plant you need not take any steps which will be wasted when you subsequently incorporate air-conditioning. However, it is important that you tell your architect or heating contractor what you plan eventually to provide in the way of air-conditioning so that they may design the system accordingly and install such equipment and connections as should properly be built in at the time of construction. The remaining elements of the system can then easily be added to form a complete, balanced air conditioning system.

Regardless of the system used there must be some type of automatic fuel burning equipment—automatic, because uniformity of temperature and quick response to control are necessary. In every air conditioning system the controls, such as thermostat, aquastat, etc., are of prime importance.

There are many types of automatic fuel burning equipment on the market which are readily adapted to meet conditioning requirements and which also incorporate all year 'round domestic water heating.

1. There is the highly efficient gas furnace which is completely automatic and readily used with conditioning equipment. This type includes the specially designed gas furnace as well as the coal furnace using gas conversion burners. The gas heating system, besides being one of the cleanest, has many advantages which favor its use with air conditioning equipment, chief among these being its excellent methods of control. Relative cost of the fuel must, naturally be considered.

2. There is the oil-burning furnace which is completely automatic and very successfully used with conditioning equipment. The oil burner is a mechanical device for producing heat automatically and safely from liquid fuels. There are two common types of oil burners; gun and rotary burners, and there are specially designed oil-burning furnaces in which a different burning principle is employed, the emulsified oil-air mixture being introduced at low pressure into the large combustion chamber of the boiler. This is said to insure quietness and complete combustion.

The gun type burner is characterized by an air tube, usually horizontal, with the oil supply pipe centrally located in the tube and so arranged that a spray of atomized oil is introduced and mixed in the furnace with the air stream emerging from the air tube.

In the rotary type the oil is discharged to the furnace by a rotating element of special design. Oil burners in general are operated by a small electric motor which pumps the oil and some or all of the air required.

3. There is the coal fired boiler with a stoker feed. In this case the coal is fed from a storage hopper by means of a worm into a retort and beneath the fire. This type of equipment also includes a blower which is driven by the same motor that drives the stoker.

Often an automatic grate-shaking device with conveyors for removing the ash from the pit to a point outside the boiler is used. Also, by means of conveyors the coal may be carried from the bin and deposited in the hopper. The stoker feed, offering an inexpensive, even heat that is never "all on or all off", is often used with conditioning equipment.

When selecting a boiler with any of the above heating elements and conveniences to be used for air conditioning, whether present or future, careful consideration should be given to the dimensions of the boiler, record of its make for durability under service, convenience for cleaning and servicing, adaptability to needs, noise level, height of water line, insulation and appearance. It must deliver heat steadily, evenly, conveniently, economically and dependably. The last of the requisites is that it have an installation cost as low as possible and commensurate with best results.

FOR TODAY'S HOUSE AND TOMORROW'S



This graceful group featuring tall decorative plant stands from Lord & Taylor is suggested for a narrow hallway

Very effective with dark walls or curtain fabrics is this classic plant stand of blond wood. 42 inches high: From Lord & Taylor

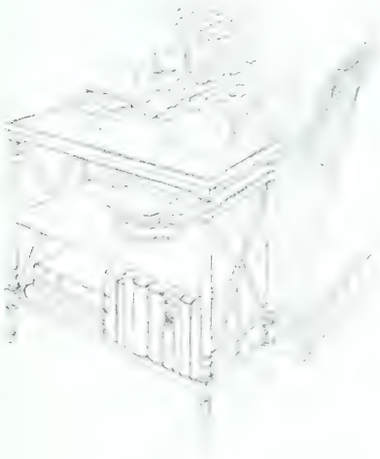


This gay small piece was copied from an old wig stand. It contains two drawers and a metal lined urn for flowers: Altman's

Perfect for a small room is this delicate little mahogany plant table, its top only 11 inches square: From W. A. Hathaway

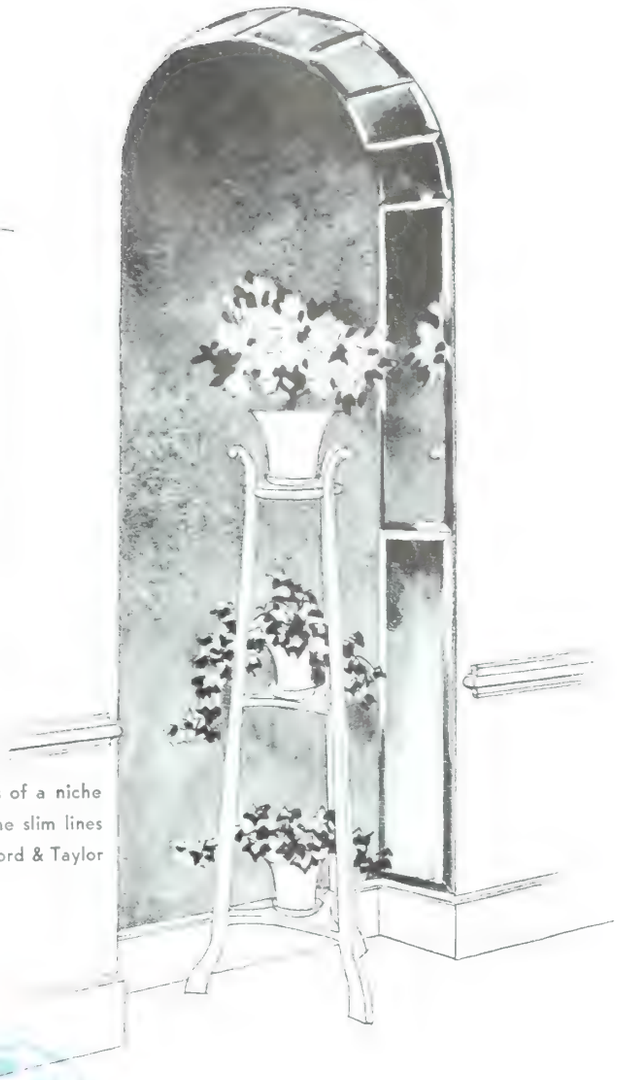
Try a plant table

The graceful three-tiered mahogany table below, for plants, books and bibelots, fits comfortably by a sofa: Lord & Taylor





Fine copy of an 18th Century three-cornered cabinet with drawer, center compartment and metal plant container: Altman's



Decorating idea. Line the sides of a niche with mirrored glass to reflect the slim lines of a tall stand holding plants: Lord & Taylor

Because of its graceful curves, the mahogany table below fits nicely into a bay. The top shelf contains a plant trough: Hathaway



The round table below is mahogany with lines of inlay and a sunken container on one side for flowers: Altman's



to fill "that hole"

November jobs for outdoor gardeners

Some high spots in a busy month

[illegible] Winter makes a question to [illegible] understanding of what a mulch is and [illegible] Briefly, a mulch is a layer of salt meadow hay, dead leaves, Pine boughs or other light, non-packing material laid over the plants throughout the cold weather. Its object is not to keep out the cold, but rather to keep it in. By lessening the soil temperature variations due to alternating warm and cold spells it creates for the plants beneath it a favorably stabilized condition. Consequently, it should not be put in place until the ground has frozen at least a couple of inches deep.

THERE is much to be said in favor of thorough soil preparation in the late Autumn. For one thing, ground that is dug now and left rough will mellow and improve materially under the action of Winter cold and thaws, and be in much better shape for Spring planting than if it were left compact and untouched. Again, such turning over will expose to the full rigors of Winter numerous harmful insect eggs and larvae and lead to their demise. Uprooted perennial weeds, too, will suffer the same fate in appreciable numbers, though a few may survive the experience.

HAND in hand with soil cultivating goes what the phrase-coiners know as "garden sanitation", the symbol of which is the bonfire. Most of our bothersome plant diseases, and many of the insect pests, live over the Winter in some form or other on the dead stalks, bark, branches or other parts of plants. So gather up all such litter and burn it—but, as you value the safety and peace-of-mind of the neighborhood, build your fire where it can't spread.

THE fact that all kinds of evergreen plants, both needle-bearing and broad-leaved, retain their foliage throughout the Winter means that evaporation of the plants' internal moisture through these parts continues all during the cold weather. Add to this the fact that the roots are dormant in Winter and cannot replace from the soil the moisture lost through the leaves, and you see why an evergreen plant's whole system must be well stocked with sap at the start. Hence, water right up to hard freezing weather.

LATE Summer and Autumn are Nature's times for sowing the seeds of many perennial plants—and Nature is a pretty good teacher, after all. In some instances these seeds germinate quickly, but in many more cases they wait until Spring before starting growth, and herein lies the argument for late Autumn sowing in a shaded coldframe where freezing will be unhampered but Winter perils in general can be avoided. Very many perennial seeds germinate much better after being subjected to a prolonged period of low, if not actually freezing, temperatures. Late November is an ideal time for planting these in a coldframe.

Famous amateurs and gardeners



UNDERWOOD & UNDERWOOD

FOR many years Mr. J. Pierpont Morgan has been a keen amateur gardener and a successful exhibitor at flower shows in the New York region. His head gardener, James Kelly, is an all-round horticultural expert, but is perhaps best known for the superb Sweet Peas he raises on Mr. Morgan's Long Island estate.



MRS. HAROLD I. PRATT, photographed here with Mr. Pratt, is another Long Islander who has long been a noteworthy leader in amateur horticultural circles. George Forrester, at the right, is her head gardener and between them they have won high honors at many of the most important flower shows in the East.



TURNING westward, Mrs. Walter S. Brewster of Lake Forest, Ill., is a real power for gardening advancement. She has been largely instrumental in the development of outstanding flower shows in her section of the country, as well as in the progress of the garden club movement. Her head gardener, Ralph Clausen, is at the right.

Campbell's would be expensive soups

..if they were not condensed!



BECAUSE the ingredients are the best that money can buy, Campbell's should be expensive soups.

Because of the exclusive recipes developed through 38 years of fine soup-making, Campbell's should be expensive soups.

Because of the minute care and attention given to every step of the blending and cooking by chefs of international fame, Campbell's should be expensive soups.

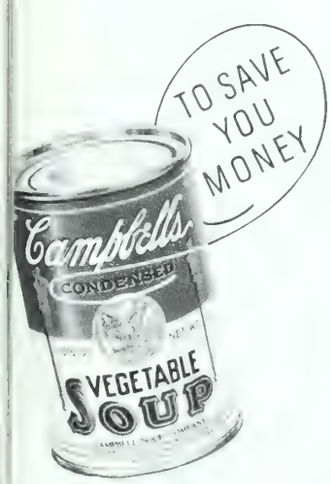
They *should* be expensive—and would be —*if they were not condensed!*

The only difference between Campbell's Soups and soups made in the home kitchen is that Campbell's, as you buy them in the can, are *twice as rich*

So it is necessary to add a can of water to each can of Campbell's in order to serve the soup at just the right table strength—full-flavored, nourishing, and oh, so delicious!

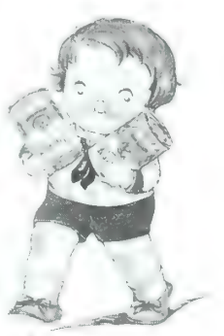
When this has been done, most home cooks will admit that even they can't make a better soup. Naturally and inevitably they choose Campbell's to supply their tables with soup.

Since Campbell's Soups are twice as rich —it costs less to package and deliver them to your grocer. Their amazingly attractive price is all the more welcome because we believe that once you try them, you will say: "Campbell's are the best soups I ever tasted." Even if they were expensive, you would insist on serving them!



LOOK FOR THE RED-AND-WHITE LABEL

21 kinds to choose from... Asparagus, Bean with bacon, Beef, Bouillon, Celery, Chicken, Chicken-Gumbo, Clam Chowder, Consommé, Mock Turtle, Mulligatawny, Cream of Mushroom, Mutton, Noodle with chicken, Ox Tail, Pea, Pepper Pot, Scotch Broth, Tomato, Vegetable, Vegetable-Beef



The errand I
Like best to do
Is bringing Campbell's
Home to you!

Campbell's SOUPS

WEDGWOOD



Bullfinch on Wellesley

THIS decoration had for its inspiration an old Chinese plate formerly in the collection of Josiah Wedgwood, and it has all the lavish Oriental treatment of enamel colours. In combination with the deep ivory glaze on the Wellesley shape, it produces a wonderful effect of richness and warmth.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
IN AMERICA
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Makers of
Jasper, Basalt,
Queensware, Etc.
WEDGWOOD



Draperies carry the scheme of the dining room

MIRACLE ON MURRAY HILL

CONTINUED FROM PAGE 80

and the servants' rooms in the reception room and the dining room floor, and bedroom and sitting room on the second and [illegible] floor of some seven bedrooms and [illegible] baths. Here are the entertainments and the records necessary to Mr. Potter's interests in this.

With both buildings equipped for [illegible] Mr. Potter has [illegible] in Murray Hill, with quiet office quarters across the garden where business can be conducted quite away from the clattery office downtown and yet within [illegible].

In addition to the interesting furniture they contain, both buildings are remarkable for their color schemes. They have been painted an off-white [illegible] this color combination being used on both buildings, they have been drawn into a unit.

Inside the building on the street, which serves partially for office, the hall is floored with black linoleum bordered gray and coral. The woodwork is gray with white relief. Off this, in front, is the sitting room, where the color scheme consists of off-white walls, red and putty colored draperies and a gray linoleum floor bordered black and coral. A [illegible] is upholstered in dark blue. There are coral inserts in the fireplace and lighting fixtures. To the rear is a dining room. Here a gray linoleum floor bordered black and coral is surmounted by a coral dado and woodwork. Above this is an old scenic paper in greens, coral, blue and tan.

Upstairs are two offices. That in front has gray walls, blue rug, blue curtains and chairs in red leather or [illegible]. A patterned wing chair repeats the different colors of the

(continued on page 86)



THE glistening modern pantry

THE SILVER CORD —*Fortunate is that home where music is known and loved. There, some strong, compelling power binds children and parents together. There, the young mother sings the child to sleep . . . the boy begins, at the piano, his venture into realms of gold . . . and friends, light-hearted, gay, repeat the songs of youth. Music brings to every home a rich measure of joy. It is the inspiration of the new generation . . . the tranquil refuge of those whose fuller years have come. It twines a silver cord of comradeship around father, mother, children . . . unites their home, and all who enter it, with things which are deepest, finest, true.*



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A DISTINGUISHED NEW STEINWAY

AT A REMARKABLE NEW LOW PRICE

$885

LIBERAL TERMS

There is no question but that the informed music-lover, given his choice of pianos, would unhesitatingly select the Steinway. To the virtuoso, the teacher, the layman, it is the one, incomparable instrument. And it is now within the reach of virtually every one—for the superb new model "S" may be had at the strikingly low price of $885.

This is a *true* Steinway. It was not created merely to meet the exigencies of business conditions. As a matter of fact, Steinway & Sons refused to build this piano, despite great demand for it, until every detail of quality could be assured. It is a *new* instrument, at a *new* price, but it is first of all a *Steinway*.

Thus in not a single particular of quality does it depart from the Steinway of Hofmann, Horowitz, Paderewski, Rachmaninoff. The tone is the glorious Steinway tone. The action is the Steinway Accelerated Action, responsive to the slightest touch of the fingers. The case is an exquisite example of fine cabinetwork—turned, tooled, and polished by skilled Steinway craftsmen. In our opinion, this is the finest piano obtainable at the price. You may purchase the Steinway on very generous terms. Pay a small sum down, and pay the balance monthly over a period agreed upon. . . . Your Steinway will be delivered *at once* . . . to mark, for you and your children, one of the happiest days of your life!

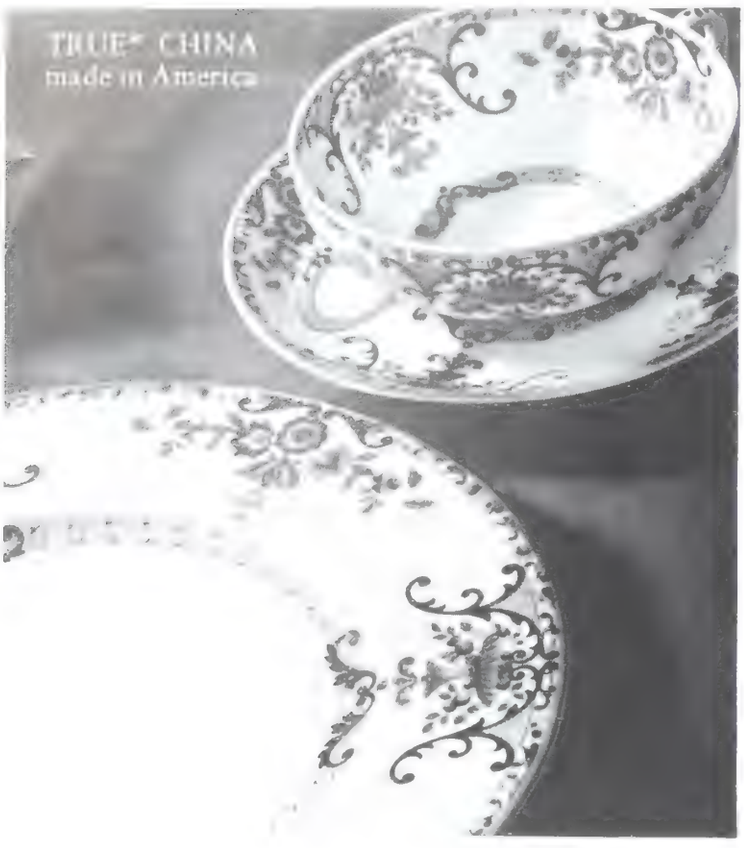
LIBERAL TERMS ON THE NEW STEINWAY

There is a Steinway dealer in your community, or near you, through whom you may purchase the new Steinway with a small deposit, the balance being distributed over a convenient period. Used pianos are accepted in partial exchange. . . . Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

THE INSTRUMENT OF THE IMMORTALS

PLEASING

to the Gracious Hostess and
to her Discriminating Guests



. . . yet it costs so little

The careful hostess selects Syracuse China because it harmonizes with the quiet distinction, the refined charm of her home. Because its lightness and grace, its exquisite texture, the intense colors of its decoration stamp it instantly as genuine.

Her guests exclaim over it, appraise it with envious eyes. "How can she afford such expensive china?" is their breathless thought.

But Syracuse True* China is not expensive—now about half its former price. And its slender daintiness hides an amazing strength—so durable you can use it for every-day.

If you do break a piece, it's not a tragedy. Made in America by a famous old-line pottery, matching pieces are readily available. You can buy it—from a lovely array of patterns and colors—at reputable department, jewelry and china stores everywhere. Write today for the name of the dealer nearest you. ONONDAGA POTTERY COMPANY, Syracuse, New York.

*True China signifies GENUINE china
. . . as Sterling signifies genuine silver.

Syracuse China
A PRODUCT OF ONONDAGA POTTERIES
For the American Table since 1870

MIRACLE ON MURRAY HILL

(CONTINUED FROM PAGE 78)

room in its covering. A Chinese cabinet in black with red and blue-green decorations stands at one end. The ceiling is a darker gray than the walls.

To the rear is the library—an old pine paneled room. The rug is blue-green and the ceiling off-white. Two chairs are in brown leather, a sofa in blue-green and a chair in dark orangey red, green and yellow.

In none of these rooms is there the slightest office atmosphere. One might be in a distinguished home where old paneling, old doors and old furniture have been skillfully blended with new fabrics and fresh paint. Both here and in the residence the decoration was entrusted to W. & J. Sloane.

Enter the house standing at rear. You pass under a Regency portico and through a black door to a hall where the walls are dove-colored and the rug mahogany.

The dove walls are continued in the living room, relieved with a touch of raspberry. The ceiling is a pale green and the rug darker green. The curtains take up these two colors—they are half a green and dove design and half dove, and one chair is in this dove tone. Another in yellow and dove stripe. The couch is covered in brown and the light green of the ceiling. Lamp bases are green marble. The fireplace has Regency fluting and on the wall opposite a landscape by Edward Trumbull is framed with this same fluting in smaller scale. At the farther side a wide door leads to the dining room.

Once again the walls are dove-colored. This one color gives unity to the downstairs. The ceiling is the same pale green, the rug the same deeper green. Chair seats are green leather. The curtains—since this is not an especially sunny room—are white.

Behind the dining room lie the pantry and kitchen, with their monel metal tables and modern equipment. A rear stairs leads to the servants' rooms above. There is a garden here, too, hidden behind French woven fencing, where the family can dine al fresco.

The two main rooms on the second floor are Mr. & Mrs. Pettengill's bedrooms. Hers has light green walls, sage green woodwork, a black rug and sage green bed. Mr. Pettengill's bedroom is partly paneled and partly papered, the latter being blue-green and beige. The rug is an Oriental in red and blue and one chair is in red.

A formal garden, with a panel of turf edged in box, occupies the space behind two front houses, one with a second-story Regency porch, the other with gently bowed windows. A brick wall gives the garden privacy. Against it has been massed shrubbery and trees. At the corner opposite the glassed-in porch is a platform, with garden chairs and umbrella, a favorite spot from which to review the garden, the houses and towering skyscrapers.

I'LL BE SUING YOU

(CONTINUED FROM PAGE 45)

intriguing name of the *attractive nuisance* doctrine. It was originally developed by the courts to impose liability upon railroads for accidents which occurred because turntables had been left unlocked. If you lived near a railroad center when you were a child you will remember this now fast disappearing device for swinging an engine around. The turntables had an irresistible, and often fatal, attraction for children. They loved to climb upon them, start the machinery and go round and round. But every so often a child would be thrown from the table and crushed in the pit in which it revolved.

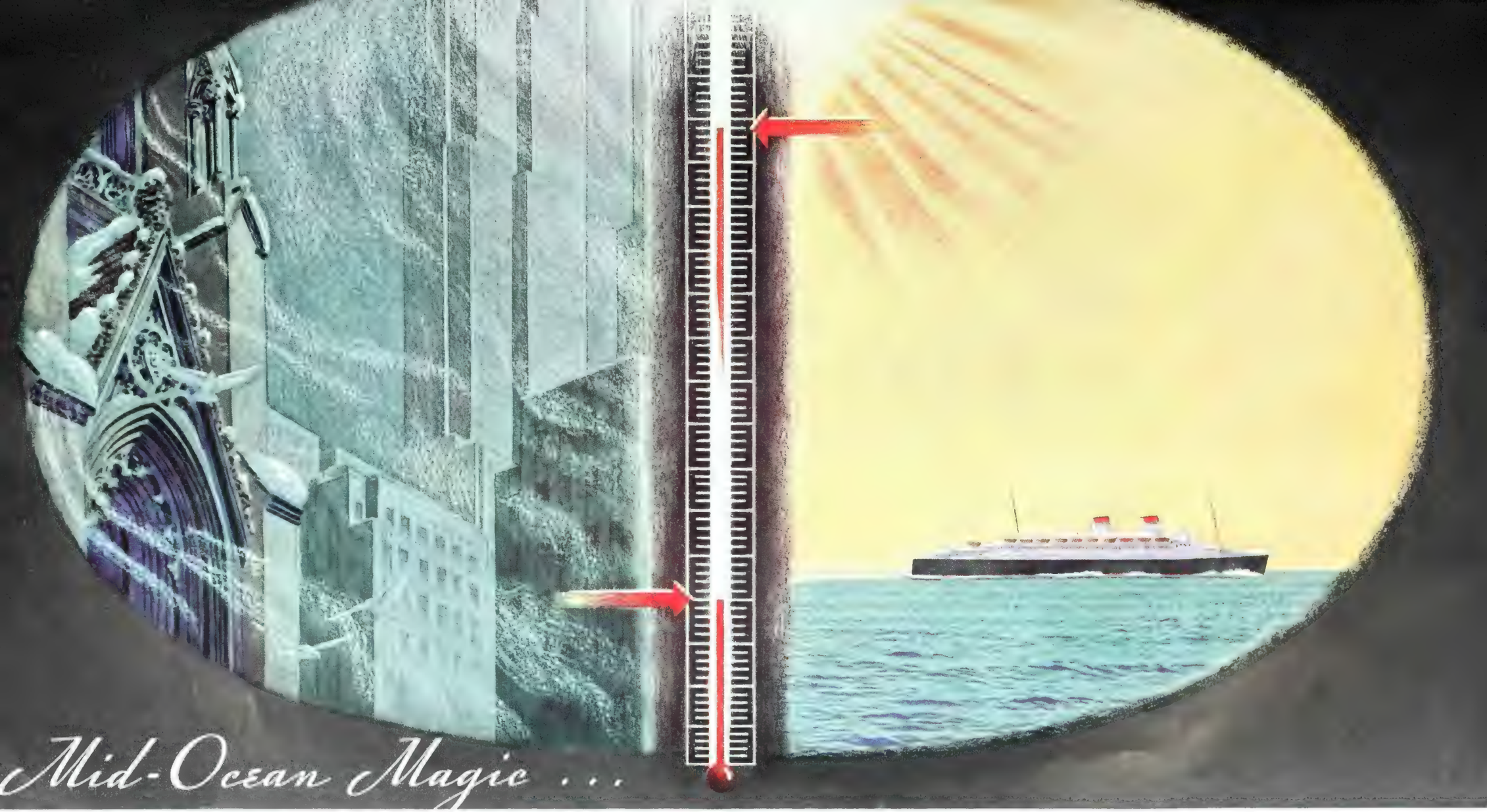
The children were obviously trespassers and, under the established law the railroad had no responsibility for their injury or death. The courts, however, felt that something had to be done to compel the railroads to lock the turntables or keep them guarded. They therefore invented a new legal rule, called it the doctrine of the attractive nuisance and imposed large verdicts upon railroads which left their turntables unprotected.

In many states this doctrine has been applied to home owners and if children are injured while playing with an attractive nuisance on your property, you may be held responsible even though you have done nothing to cause the accident, and the children are actually trespassers on your land. An attractive nuisance is anything that may be dangerous and that attracts children. It may be a twisted tree whose branches form a labyrinth into which the neighbor's children love to climb. It may be an incompleted foundation at the rear of your property (the place where you intended to build a cottage for the gardener). In any event, if there is anything on your property which might prove dangerous and in which children customarily play, the law charges you with the duty to fence it off to keep the children out, or in some other way to see that its dangers are removed.

All of these rules have certain catch words which enable lawyers to talk as if they were certain about the law, when actually they can tell very little about the outcome of any case until the verdict has been rendered. What is negligence? Was the broken door step something you could have with reasonable care discovered? Should you have known your dog was vicious? These questions make every law suit a gamble.

The answers are given by the twelve good men and true who have been impaneled to sit as a jury. When all is said and done, it is not rules of law, but the temper, mood and digestion of that cross section of humanity sitting in the jury box which decides whether or not an owner is legally responsible for injuries sustained on his property.

There is only one way that the owner of property can secure protection from actions for damages and that is by insurance. It is strange that fire insurance should be universally accepted and that liability insurance, which is equally important, should be so frequently disregarded by owners of homes. A fire may destroy your home, but an accident, followed by a large money judgment for damages, may not only take your home but may also strip you of practically all your earthly possessions.



Mid-Ocean Magic . . .

PRESTO! New York buried in ice and snow . . . the Southern Route bathed in brilliant warm sunshine . . . *both on exactly the same day!* It sounds like a magician's trick—but the records prove it. On voyage after voyage, day after day, in Fall or Winter . . . thermometer readings taken at noon on the bridge of Italian Line vessels bound for Europe and at the U. S. Weather Bureau in New York show amazing comparisons . . . 69° and 15° . . . 62° and 10° . . . 68° and 21°. Often on the second day out the difference is 40 to 50 degrees!

Naturally, your whole way of living changes magically too. As the blue sea-miles lengthen behind you, and the sun splashes down on gleaming Lido Decks, you dress and live as if you were on the Riviera. Days are given over to glorious open-air "beach-life" and sports, evenings to brilliant Riviera night-life.

Choose the warm, friendly Southern Route, traveling on any Italian liner. For an express crossing, the superliners Rex or Conte di Savoia (gyro-stabilized) . . . or the popular Roma. For leisurely voyaging to as many as ten fascinating ports, the newly remodeled Saturnia or Vulcania. On any of these brilliant liners, enjoy the added delights of a "cruise" for 1000 miles east of Gibraltar at no extra cost!

. . . .

Write for illustrated booklet to **LOCAL TRAVEL AGENT** or our nearest office — *New York:* 625 Fifth Ave.; *Philadelphia:* 1600 Walnut St.; *Boston:* 86 Arlington St.; *Cleveland:* 925 Arcade, Union Trust Bld'g.; *Chicago:* 333 North Michigan Ave.; *San Francisco:* 351 Post St.; *New Orleans:* 1501 American Bank Bld'g; *Montreal:* 1255 Beaver Hall Hill; *Toronto:* 188 Bay St.

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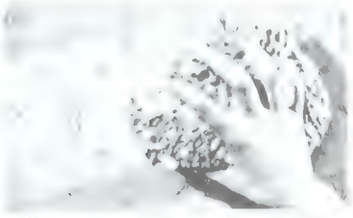


Send for Wall-Tex Swatches —

— then make these convincing tests



Send for swatches. Rub pattern side on dusty window sill.



Wash soiled surface with SOAP and WATER. Absolutely clean.



Now twist it! And tear it! Strong, Sturdy. Prevents Plaster Cracks.

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Make these tests with any other wall covering you are considering — and compare results. Ask your dealer or decorator for Wall-Tex. Over 200 beautiful designs — for every room, every decorative scheme.

WALL-TEX

the honestly washable decorative wall canvas

New Wall-Tex portfolio shows rooms in full color — beautiful Wall-Tex patterns, designed by leading wall covering stylists. Mail coupon for portfolio — and Wall-Tex swatches for testing.



MODERN HOUSE

(CONTINUED FROM PAGE 13)

[illegible] living quarters of the [illegible] couple [illegible] planning.

It is assumed that a separate dining room is not desired. The house is large enough [illegible] made to take care of [illegible] the additional [illegible] the [illegible] portion with [illegible] the fireplace group. It may be extended by adding leaves to seat eight. The living corner of the living room [illegible] with the occasional [illegible] the fireplace group is warm and cozy, in contrast to other [illegible] banks of windows will be the attraction. A large awning extends out from the south end to carry the living-dining room directly out into the garden, which is [illegible] by a small pool and fountain.

The kitchen is planned carefully to [illegible] as possible. In the absence of a pantry, the west wall is lined from the floor to ceiling with shallow cupboards and drawers. Here are kept china, linen, silver. The regular kitchen cabinets are within reach of the sink. The maid's bedroom and bath adjoin the kitchen and the small laundry serves [illegible].

The basement is excavated only under the raised portions of the main floor. It contains a plant for warm air conditioned heating and space for complete air-conditioning should that ever become economically practical. Also, a fuel storage room and small cold room are provided. Log wood is stored in the basement and the change in levels makes it possible to fill the wood-box beside the living room fireplace from the basement.

Another feature of the main floor is the tiny library. This is to enable Father to "get away from it all." The diminutive size serves to discourage visitors and its position offers a chance for the old gentleman to sneak in and out without being seen. There are two coat closets in the hall, one for visitors and one for the family. The telephone may be answered from either the living room or the recreation room.

Upstairs there may be legitimate criticism that there is no natural daylight in the hall. Beside being done for economy's sake, the bedroom doors are left open anyway during the day so that it becomes not really a hall but simply a corridor between the various rooms.

The master's bedroom has long closets for each of its occupants. And in the bay window there is a dressing table for Mother and a desk for Father. This terrace, looking out as it does over the garden, would be very usable. Their bathroom also serves the guest room. This is partly so that during the great majority of the time, when there are no house guests, these two rooms may be used as a suite.

The daughter's room, also to the south, is square, making it a very pleasant little place for her to primp or entertain a friend. She has a terrace with a high parapet on the north and west for sun bathing.

The two terraces to the north and east may be used, but most people would simply roof them over as decks. A terrace is only as good as its outlook, and on so small a lot your own garden is the only dependable outlook.

PIERRE JOSEPH REDOUTÉ
Flower Painter to Queen and Empress

AMONG our finest examples of old flower prints are those made from the lovely water-colors of Pierre Joseph Redouté. We feel that a few facts on the life and works of this unique flower artist, the "Raphael of Roses", would not be without interest.

Born in the little town of St. Hubert in Belgium in 1759, Pierre Joseph Redouté found himself in an artistic atmosphere from his earliest years. Members of his family for several generations had been artists. In his immediate family his father and brothers were all artists, and from his father he learned the principles of drawing and painting while still a very young boy.

But, like so many other artists, he felt that the little town of his birth offered no great scope to either his talents or ambitions. We are told that he spent his boyhood in Flanders and Holland where he delighted in visiting the museums and cathedrals. In his home he acquired some reputation for portrait painting and had many sitters. And yet he was only fifteen years old when he set out for Paris.

He carried letters of introduction from prominent persons that would have aided him to establish himself in Paris. Dreaming over his future, he forgot the letters, and they must have been lost enroute, for he arrived with only his talent to recommend him.

Fortunately an elder brother was established there. This brother was in great demand as a painter and decorator of interiors, and painted the walls and ceilings of many a lovely old French hotel with the garlands of flowers, baskets of Roses and the pastoral scenes so much in vogue at that period. With these the young Pierre Joseph helped his brother.

This type of work did not altogether please him. It was too restrained, and he feared to lose that sure and delicate touch that was his in the field of his own choosing, flowers and fruits.

We are greatly indebted to the celebrated botanist L'Heritier, for it was he who persuaded Redouté to devote himself entirely to flower painting, in which he so excelled, not only for the beauty of his coloring but for the accuracy of his drawing. One of the first botanical works illustrated by Redouté was "Stirpes Novae", for which L'Heritier wrote the text.

From then on he devoted the remainder of his life to the flowers that he painted so exquisitely. He had the good fortune to pass his life in some of the most beautiful gardens of his day, and the flowers that he painted were those with which he had lived intimately and loved.

The beauty of his drawings attracted the attention of Gerarde Van Spaendonck, one of the greatest flower painters of all time. Redouté was asked to help him with the flower drawings that

(CONTINUED ON PAGE 50)

It comes to  **THE AID OF THE PARTY**





The new lap trays hold everything! Four come with the set—dealers have more.

Here is a rule for delightful informal entertaining that *always* works. After bridge or the movies, for afternoon tea or Sunday night supper, proudly bring forth your gorgeous new Toastmaster Hospitality Tray—*and let the party run itself!*

Everybody take a lap tray, please! Lap trays? Oh, they're Toastmaster's latest innovation—*big* little trays for individual service, with room for a cup or glass, silver and napkin, and a plate of toasty tidbits. You'll like the idea.

Now, help yourself to toast! Make your own, piping-hot and crunchy-tender! Snip off the crusts with the handy cutter, and spread a snack from the tempting contents of the dainty china dishes! Be your own caterer, *invent* your own appetizers—that's the fun of it! . . .

Of course, the *toast* is perfect. The stunning Toastmaster toaster, *fully automatic*, won't make any other kind. With its exclusive, patented Flexible Toast-timer, it times every slice to a dot—then pops up golden-brown slices, both sides done to a turn. No watching, no guessing, no turning, no burning.

The tray is as beautiful as the toaster—of rich-grained walnut or mahogany, with lap trays to match, in a lustrous finish that resists fruit acids, alcohol, and alkalis. The sturdy folding stand cleverly converts the tray into an attractive coffee table for any occasion.

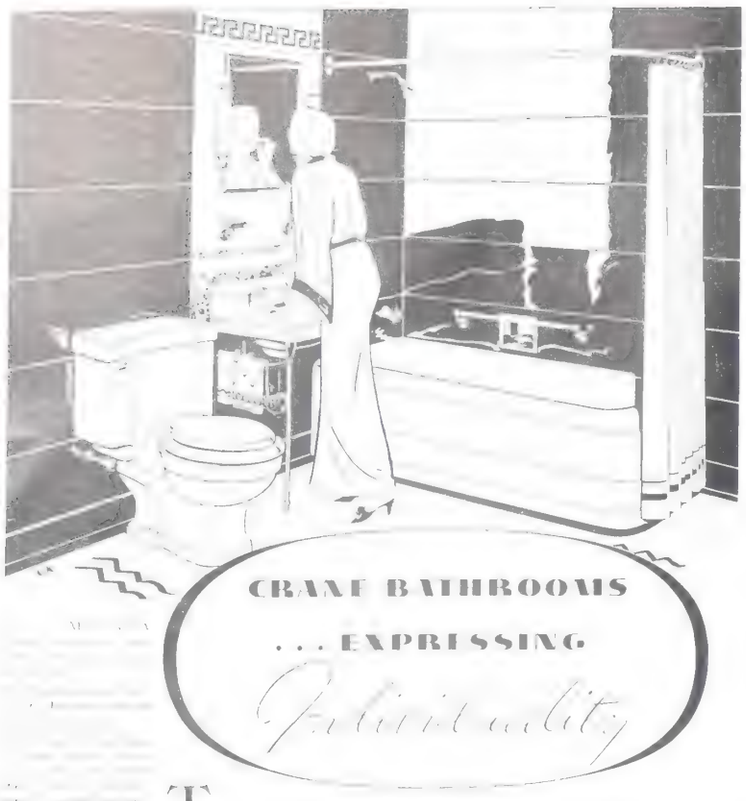


A less expensive Hospitality Tray—very smart

Here is a gift, for yourself or someone very special, that is *many* gifts in one. The large tray and the lap trays have dozens of uses—the toaster guarantees years of better breakfasts. . . . See this superb Hospitality Tray, and other Toastmaster products, wherever quality appliances are sold. *McGraw Electric Co., Toastmaster Products Division, Minneapolis, Minn.*

TOASTMASTER HOSPITALITY TRAY

TOASTMASTER PRODUCTS—2-slice fully automatic toaster, $16.00; with choice of Hospitality Trays, $19.75 or $23.50; folding stand, $5.00; 1-slice fully automatic toaster, $10.50; Junior toaster, $7.50; Waffle-Baker, $12.50.



There are few experiences more deeply satisfying than the creation of a home where every appointment expresses one's conception of beauty and comfort. Thus, among Crane Co.'s contributions to plumbing none are more important than those enabling you to shun the commonplace in planning bathrooms and kitchens. Take this room as an example: it would be hard to find one combining a richer measure of individuality with convenience.

Yet, this is only one room, created from one ensemble of fixtures. In the complete Crane line are many other designs and other ideas, equally lovely. Among them and among the twelve beautiful colors in which each design is rendered are the materials with which you can plan a bathroom as convenient as the one pictured here and as individual as you please.

Before you build, see those materials at the Crane Exhibit Room near you. Consult with your architect. No one will importune you to buy. For Crane Exhibit Rooms are maintained to keep you posted on everything that is new and beautiful in plumbing and heating. Purchase and installation are made through your plumbing contractor. For full information about Crane materials and the Crane Finance Plan that involves no down payment and gives you three years in which to pay, mail coupon.



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NAME

present home.

STATE

PIERRE JOSEPH REDOUTÉ

(CONTINUED FROM PAGE 80)

he was making for the Museum of Natural History in Paris. These remarkable drawings were all executed on parchment and had been commenced by Nicholas Robert. They were known as the "Velins du Roi". In these plates by Redouté water-colors were employed instead of the gouache or tempera that had been used by his predecessors.

MARIE ANTOINETTE'S FLOWERS

Almost from the time of his arrival in Paris he had been admitted to the Petit Trianon by Marie Antoinette. This young and unfortunate queen encouraged the young artist to paint the flowers with which her beautiful gardens were adorned. In return he has made them live forever.

Both Marie Antoinette and her sister-in-law, Madame Adelaide, received lessons in flower painting from Redouté. He also instructed her daughters, the princesses, in this art which was considered a part of a young lady's education in those days. The princess Marie, who was an ardent sculptor, often left her cold plaster for the warm and gracious water-colors of flowers, mixed with excellent.

The Queen of Belgium called Redouté "my good master". When she left France to become queen she spent some of her last leisure moments painting a bouquet which she had chosen and arranged in an ingenious emblem and which she presented to Redouté as a grateful souvenir from his royal pupil. In return Redouté has dedicated one of his rarest and most beautiful works to the "Reine des Belges." This book, called the "Choix de Soixante Roses", was published just four years before his death.

A touching story is told of Marie Antoinette which shows us that among her last and most agreeable moments, the flowers she loved played a part. Clothed only in an old black dress and a pair of stockings which she mended herself, she passed the last hours of her life imprisoned in a damp and gloomy cell in the old Conciergerie. A kind woman, Madame Richards, had charge of her. Not without danger, she procured each day for her, whom it was not permitted to call otherwise than the widow Capet, a bouquet of flowers. She brought her the flowers she loved best—Tuberoses, Gillyflowers and Carnations. The good woman was found out, denounced and thrown in prison.

ARTIST AND BOTANIST

Redouté's name has been most often linked with that of the Empress Josephine, wife of Napoleon I. Josephine was passionately fond of flowers, and when Malmaison was hers to do with as she liked she created one of the finest gardens in France. To this garden she attached a famous botanist, Ventenat, and a famous artist, Redouté. Her garden was filled with rare plants from all over the world, but her chief delight was in Roses. In 1800 only one hundred varieties were known. Of these at least one-third were of the single variety. In 1815 she succeeded in forming what was then a unique collection of Roses. In her Rose garden she united some two hundred and fifty varieties. She imported all the latest novelties from England and Holland. Owing to her interest in the Rose, competition became very keen, and this flower which had been hitherto little cultivated in France, became the leading French flower. It is interesting to note that in 1828 the number of varieties had increased to 2500 and by 1845 to 5000. Today we should not be far off in giving the number of varieties as 10,000.

A book called "Le Jardin de Malmaison" had the text by Ventenat and the illustrations by Redouté, and is dedicated to the Empress Josephine.

REDOUTÉ'S BOOKS

Redouté's most important book is the monumental and celebrated work on the Lily family. For this work he made 180 drawings. Of this book twenty copies were made on a special paper and contained a slightly different text, and in these twenty copies all of the plates were colored by Redouté himself. One very special copy was printed on vellum and to this was added all the original drawings. It is said that the Empress Josephine acquired this copy for the sum of 84,000 francs.

The most beautiful of all his books is "Les Roses", for which he made 170 drawings. It is not generally known that a few copies of this work, of which only 100 copies were printed had the text in English. If you have any of these lovely Roses you are, without any doubt, looking at a rose that grew in Josephine's Garden.

After the Roses his next loveliest book is "Choix des Plus Belles Fleurs" published in Paris in 1827 and dedicated to the princesses Louise and Marie d'Orléans. It has 144 flower and fruit prints and among them you will find more Roses and all your favorite garden flowers as well.

HIS FOLLOWERS

Redouté had many pupils, the most outstanding of whom were P. Bessa, Madame Vincent and Pascal. The first of these, Panacre Bessa, was co-artist with his master in the illustration of several fine botanical works, among others "Traité des Arbres et Arbustes" with 500 fine colored plates. He also illustrated several very fine books, of which the best known is "L'Herbier de l'Amateur", with 600 colored engravings of flowers.

Madame Henriette-Antoinette Vincent was born in Brest. She was a pupil of Redouté and Van Spaendonck and became herself a teacher of flower painting. She has left us two of the most beautiful collections of flower prints that were ever done. They are among the rarest of all flower prints. Her entire printed work consists of only about fifty plates.

Pascal has left us many charmingly composed groups of flowers. These are usually hand-colored lithographs and are not often encountered (but his prints do not have the same fine quality as those of Bessa and Vincent).

Redouté lived to the age of 81, and

(Continued on page 83)



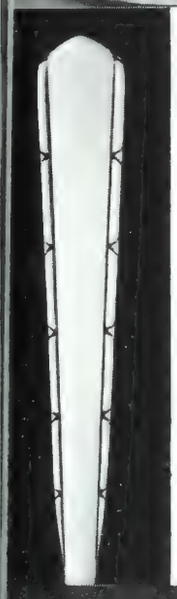


Rosemont

The younger generation gone "romantic." A delicate and lovely pattern.

Marlborough

Gravy Boat & Tray	$18.00
Pitcher	27.50
Luncheon Dish	35.00
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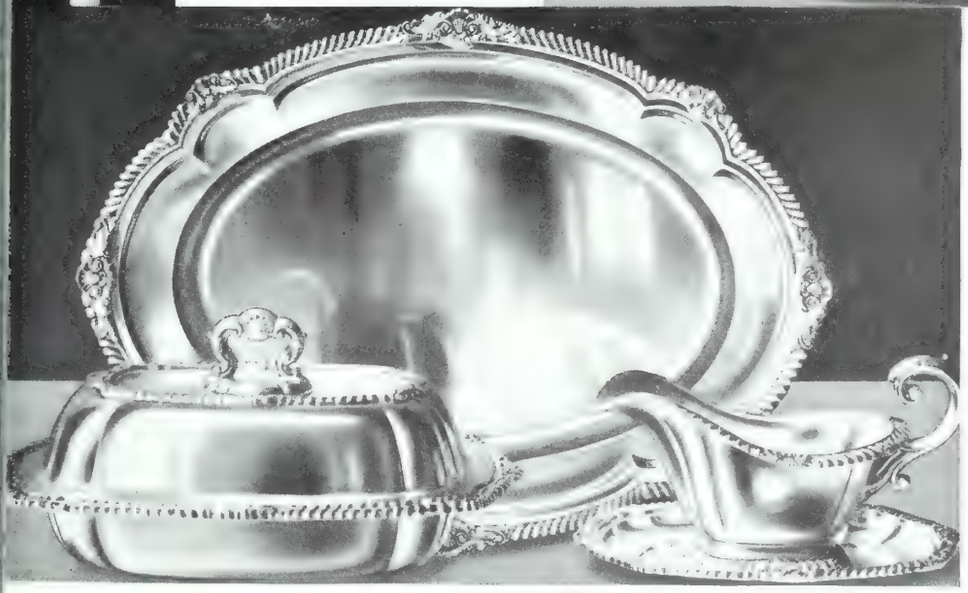


Remembrance

Speaks with a gallant note of smart modern simplicity.

Colonial

Meat Platter	$12.00
Sandwich Plate	6.50
Gravy Boat & Tray	10.00





Churchill

A strikingly individual pattern, expressing formal dignity in every line.

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Double Vegetable Dish	35.00
Gravy Boat & Tray	23.50

Madame, your choice in Silverplate

● Sparkling grace—old-world charm live in all these authentic silverplate patterns fashioned by master craftsmen. You have only to choose the one that seems to say: "I'm yours."

"Marlborough" is both simple and delicate—gracious as the past, modern as today.

The "Colonial" pattern has all the honesty and charm you find in the best Colonial traditions of workmanship.

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FRANCONIA

Both Hemispheres

WORLD CRUISE

PIERRE JOSEPH REDOUTÉ

(CONTINUED FROM PAGE 80)

continued the work to which he had devoted himself for more than 65 years of his life, up until the time of his death. He was presented with the highest honors, including the Cross of the Legion of Honor, and was a member of most of the leading botanical societies of Europe. A tragic incident, which follows, marred the end of a long and happy and well-rewarded life.

In spite of his years, Redouté had lost nothing of his magnificent talent, and he had requested that a last order for a picture be given him by the government. M. Rémusat de Rémusat, who had the authority to grant this request, promised him that he should have it. But with the customary routine of administration a dry and brutal refusal was written out. Handed to the Minister with other papers, it was signed without being noticed. So surprised and indignant was Redouté on receiving this reply that he fell ill. Two days later, on June 19th, 1840, he died.

Among others of talent and fame who will be always remembered, he lies in the quiet old Paris cemetery of Père Lachaise.

Perhaps no better epitaph for the great flower artist could be found than certain lines, written by himself, in the preface of one of his finest works: "I here consecrate my paintings to the disciples of botany, to the rivals of industry, the friends of art, the lovers of nature and to the pupils devoted to the study of an art that my illustrious predecessor, Van Spaendonck, has carried so far, and to which I have given all my love in exchange for a little fame."

FREDDIE STAAC

QUESTIONS AND ANSWERS

Mahogany Bedroom

I should like to know what kind of walls, floor and draperies for a bedroom furnished with a two-poster mahogany bed, chest, etc.

I. G. S., Atlanta, Ga.

We would suggest that you stain the floors a dark brown and paint the walls yellow with off-white woodwork. Make the draperies of chintz in red, yellow and green and cover upholstered chairs in red linen with a white trim. You can use hooked rugs or rag rugs in colors that will go with the chintz. Or, if you carpet the floor, do it in green. Have a white bedspread in candlewick or a linen [illegible].

Color Scheme for Outside Paint

M. [illegible] built a [illegible] up to the second story. This second story and the shingles of the present time painted a reddish brown. This needs painting, and I have almost decided to do it in a shade matching as nearly as possible the stone shade with window sashes in robin's egg blue. Can you suggest a better scheme?

C. M. C., Chicago, Ill.

To paint the upper part of your house the same color as the stone would be good, though it might be better to paint all wood white, except the blinds, which should be a dark green.

By having the entire house about the same tone in color, the effect will be simpler, and with contrasting blinds there would be sufficient contrast to make it interesting.

To Root Evergreen Cuttings

How does one prepare soil, etc., to root cuttings of evergreens and geraniums, and what time of the year is the proper one to root cuttings? And is there any preparation that can be worked into the soil to destroy cutworms?

A. M. F., El Paso, Tex.

The only fully satisfactory method of rooting evergreen cuttings is to put them in a sand or sand and peatmos bed provided with bottom heat an covered to provide perfect control moisture, air and light. This mean in most cases, regular greenhouse co ditions, and there are so many factor to be considered that we should advis consulting a good book on the subjec

Occasionally fair results can be ha by taking cuttings in the late Fall an keeping them in sand in a tight, shade coldframe through the Winter and fo lowing Spring, when some of them ma be sufficiently rooted to be planted ou in good soil. For this, take cuttings the current season's wood, with a sma sliver or "heel" of last year's wood their butts. Remove all the needles fro the lower third of each cutting and s upright in the sand, press the san firmly about them, water well, and kee the frame closed so as to lessen evapo ration from the cuttings. The length the cuttings varies from two to s inches, depending on the species.

We do not know of any preparatio for destroying cutworms, but they a usually controlled by putting bits poisoned bran mash on the soil surfa around the plants.

Apartment Color Scheme

I am planning to furnish a one-roo[m] [apa]rtment which faces north, an[d] I should like a few suggestions as t[o] color scheme. The windows have de[c]ream-colored Venetian blinds. I hav[e] over-drapes in egg-plant, white, gree[n] and beige, but it is not absolutely essen[tial] that I use the drapes in case yo[u] can suggest an original and moder[n] color scheme both for drapes and walls I should also like suggestions as to th[e] type of furniture to buy—within reason[a]ble budget limits.

E. C. K., New York, N. Y.

You will probably want to buy a day bed, two end tables or modern book cases, two comfortable chairs, one cof fee table (not absolutely essential bu very useful) and one stand or low tabl or something of that kind to be used a the center of attraction between the tw comfortable chairs.

(*Continued on page* 84)



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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 82)

Why not have your walls painted a pale greenish-yellow? You can then choose a chintz combining the colors of yellow, brown, coral and dull blue. You might cover one chair in coral and one in a blue-and-white striped fabric. Cover the day bed in dull blue.

Whitewash over Paint

Can a brick house that has been painted white be whitewashed? I wish to put the whitewash on over the paint. If so, will the whitewash kill the Boston Ivy vines which have now grown on the house?

G. K. S., Rutland, Vt.

It is not a very practical thing to do whitewashing over paint. The whitewash will not adhere to the old paint. You can get the effect of whitewash by using a flat oil paint, but whatever you use, you would have to take off all Ivy from the walls to make a good job of the work.

Iris Cultivation

I note that you give directions and suggestions about the cultivation of the various kinds of Iris. I am attempting to grow the German, Japanese, Spanish and Siberian. Will you tell me the type of soil, fertilizer, etc., for each?

W. H. P., Concord, N. H.

For German Iris use a reasonably good, alkaline soil, and good drainage. Use no manure unless it is very old.

Plant the Japanese Iris in any good soil in a dampish location.

The Spanish and Siberian Iris can be planted in any good, reasonably well-drained, somewhat acid soil. All types should receive full sun.

In general, the best Iris fertilizer is bone meal, combined with a little old, thoroughly decomposed manure.

Cottage Color Scheme

I am planning to do over a small cottage in the country and would appreciate your suggestions. I plan to use [illegible] *chairs, a love-seat and a desk in* [illegible] *and a chest in cherry. What material would you suggest using for the chairs? What other pieces would you suggest that I buy to be in harmony with this scheme? As to draperies, would plain monks' cloth be suitable?*

L. L. B., Abilene, Tex.

We suggest that you have the four chairs, if they are not too large, done in golden yellow. One love-seat can be in brown and yellow and the other in a rose-red and white stripe. The other chair could be covered in a fabric with a background of blue-green and a white chevron design woven into it.

Your accessories depend on your own personal taste, but simple lamp bases of pottery or copper would be suitable.

You can use the monks' cloth curtains to cover the entire window as you suggest, since the house is to be in a very simple style.

Georgian Furniture

I would appreciate your suggestions as to furnishing the living room, dining room, den and foyer hall in a house which I am renting. It is a typical English house, with rough plaster walls in the three rooms and hall which are now done in a dark blue-green.

I am refurnishing the living room and den completely, using only the following pieces to start with: a walnut refectory table for the center of the den, a blue Chinese rug, and a large console radio. For the living room a walnut love-seat with a spool-type frame, which has to be recovered. Is Georgian furniture suitable for this room?

G. K. T., Cedarhurst, L. I.

Heavy Georgian furniture would be appropriate for the living room. You will need a sofa, two or three comfortable chairs, several end tables and a coffee table. Why not paint the living room walls a pale blue and choose a blue, yellow, green and white chintz for the curtains? You can cover the walnut love-seat with jade green and the sofa in a deeper blue. Some of the chairs can be covered in a jade green and white stripe, and one of them in the chintz of the curtains. Use accents of yellow in the decorative accessories.

The walls of the den can be painted eggshell. One of the chairs can be covered in bright jade green and, if possible, bring in accents of yellow.

OLD ROSE FAVORITES

(CONTINUED FROM PAGE 60)

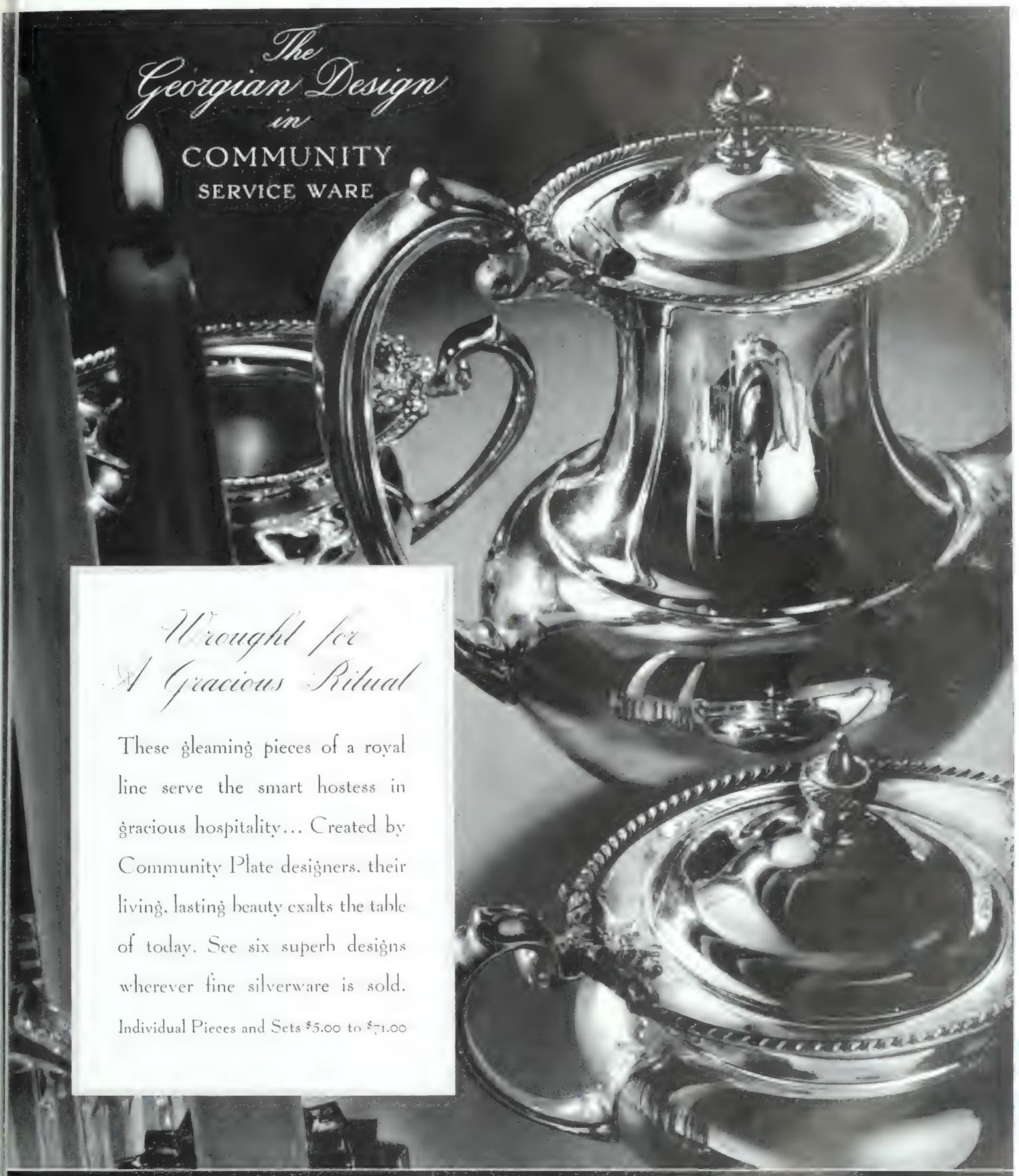
ley, Lady Hillingdon, Laurent Carle, Los Angeles, Mme. Butterfly, Mme. Caroline Testout, Mme. Edouard Herriot, Mme. Jules Bouche, Mrs. Aaron Ward, Mrs. Charles Bell, Mrs. Henry Morse, Mrs. W. C. Miller, Ophelia, Radiance, Red Radiance, Rev. F. Page Roberts, Souvenir de Claudius Pernet, Souvenir de Georges Pernet, Souv. de H. A. Verschuren.

To these we might add the White Hybrid Perpetual Frau Karl Druschki.

In that group, we find all types and all colors save the "jazz" of more recent years. There are some of the most beautiful Roses in existence. When I crossbreed two varieties, I always make the subconscious wish that the progeny would have the beautiful bud of Ophelia or Mme. Butterfly, the handsome open bloom of Lady Alice Stanley, the perfume of Etoile de Hollande and the plant habit of Radiance. If these four characters could ever be merged into one variety, elusive perfection would have been reached!

It is interesting to consult the nation-wide referendum conducted by the American Rose Society in 1922. The "Favorite Dozen" of that year—Gruss an Teplitz, Duchess of Wellington, Kaiserin August Viktoria, Killarney, Radiance, Los Angeles, Ophelia, Mme. Edouard Herriot, Columbia, Frau Karl Druschki, Mrs. Aaron Ward, Sunburst—are still great Roses today and deserve to remain "favorites", with the

(Continued on page 86)



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THE GLASS OF FASHION

OLD ROSE FAVORITES

CONTINUED FROM PAGE 84

possible elimination of Columbia and Sunburst, which are fast waning.

1921 saw 140 varieties of which only 3 Hybrid Teas—Feu Joseph Looymans, Mrs. Henry Bowles, Souvenir de Georges Pernet, two climbers—Albertine and Mary Wallace; and one Polyantha, Lafayette, are with us today. Four other Hybrid Teas had a spurt because of their color but people soon tired of their poor plant habits.

1922 gave the world 120 names, of which only two have withstood the assault of years: the Hybrid Tea, Sensation, the best dark maroon Rose to date, and the everblooming Hybrid Perpetual, S. M. Gustave V. Mabel Morse was a most handsome yellow Rose but it simply would not grow. This year was also notable for two names most excruciating and unpalatable to any English tongue: "Mevrouw G. de Jonge Van Zwynsbergen" and "Baronesse van Tuyll van Serooskerken". Needless to say, these two Roses were not even tested in America.

THE POLL INCREASES

1923 increased the nomenclature by 138 names, seven of which have passed muster and deservedly remain with us: two Hybrid Teas—Angele Pernet and Margaret McGredy, one of the very best of all times; three Climbers—Ile de France, Allan Chandler, Scorcher (the latter two are fairly recurrent); one lovely Polyantha, Chatillon, and a very interesting yellow, Rugosa Hybrid Agnes. Several Hybrid Teas were given opportunity to make good but they could not quite make the grade—Elvira Aramayo, President Cherioux, Richard E. West, Shot Silk and Templin.

1924 seems to have been a prolific year, with 172 new Roses, yet no Hybrid Teas remain although Mrs. A. R. Barraclough, Roselandia and White Ensign gave promise at one time. Barraclough is a very handsome flower but the plants die back frightfully. The bright spots of the year are the two sisters: Else and Kirsten Poulsen, tall growing Polyanthas of great value. Henry Nevard is a most glorious crimson velvet Hybrid Perpetual and Le Rêve is the best source of yellow among very hardy climbers.

1925 was fair. Although only 105 names were recorded, we have five extremely good Hybrid Teas: Dainty Bess, Dame Edith Helen, Mme. Albert Barbier, Mrs. E. P. Thom, Ville de Paris. These are worthy of all gardens small or large. This year saw also the great forcing Rose Briarcliff which is probably the most used florist Rose in America.

1926 reaches the record of 165 new Roses. Of this avalanche only three Hybrid Teas have won the approval of public opinion: Chas. P. Kilham, Gayety, Rapture. Six others were given a fair chance but their behavior displeased the court: Cuba, Duchess of Atholl, Li Bures, Mari Dot, Julien Potin, Sir David Davis. This year will remain memorable for the introduction of Mme. Gregoire Staechelin ("Spanish Beauty"), one of the most beautiful hardy climbers on our list.

1927, the Rose inflation is on; the output is 193. Does the quality mount with the quantity? Let's see: only f Hybrid Teas have won a perman place—Lady Forteviot, Mevrouw G. Van Rossem, Miss Rowena Thom, a the famous Talisman, prelude o period of jazzy colors. There were a three good white Roses—Abol, M garet Ann Baxter, and Nuntius Pac but the amateurs did not seem to w more white Roses.

1928 brought a little setback, as o 161 reached the registry; but the qu ity was above average—eleven Hyb Teas deserve a permanent place: Ca donia, Director Rubio, Edith Ne Perkins, Essence, Federico Casas, M Gredy's Ivory, McGredy's Scarlet, M Sam McGredy, President Herb Hoover, W. E. Chaplin. One very g climber, Primrose, and a lovely ev blooming rambler, Laure Soupert.

In 1929 the reaction continues a we only have 154 new names. F Hybrid Teas will stay with us a lo while: Editor McFarland, E. G. H Golden Dawn, President Deville, a probably a fifth one, Souvenir de Je Soupert. This year is notable for t hardy climbers—Dr. Eckener, an tirely new coloring not unlike Tal man, and New Dawn, the everbloo ing Dr. Van Fleet and Plant Pate No. 1.

In 1930 the recording takes anot flight and reaches 209. This year about the deadline when we can asc tain which Rose will win the stake permanency and which will fall by t wayside. The following will most lik stay with us—eight Hybrid Te Amelia Earhart, Catherine Kord Countess Vandal, Heinrich Wendla Leonard Barron, Louise Krause, M Krause, Souvenir de Mme. C. Cha bard. Others are still fighting for place in the sun.

THE OLD GUARD

To sum up, the varieties which ha survived all through these years co stitute the old guard of the Rose Arm They can be planted almost anywh with a reasonable expectation of succe

Among the newer Roses in commer since 1930, a few have already be widely distributed and tested, and r ports point to fair candidates for t old standby class: Angele Mateu, Bett Times, Carillon, Condesa de Sastag Feu Pernet Ducher, Gloaming, Gre oble, Mary Hart, McGredy's Triump McGredy's Yellow, and in course time others will undoubtedly fo themselves to the front.

Three hardy Climbers will sur stay with us a long time—Doubloon Easlea's Golden Rambler (both y low), Princess Van Orange (oran scarlet).

EDITOR'S NOTE: In connection with th Damask Rose print on page 61, it is i teresting to note that this and man others of the fine old varieties of cen turies past are still available toda Much of the credit for this fact is du to the efforts of Mr. L. C. Bobbink whose keen personal interest in old fashioned Roses has led him to rescu many forms which were all but extinc and set them on their feet again fo the delectation of the real Rose con noisseurs of America.



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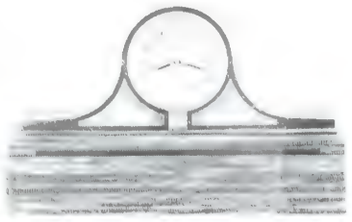
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A HOUSE IN WESTCHESTER COUNTY, NEW YORK



THE Architectural Society for Better Homes [illegible] new organization in the New York home building field which has received the most publication under the name Better Homes. The society is composed of a group of well known small house architects, decorators, landscape engineers, manufacturers of building materials and others whose profession or interest is related to some phase of home building.

The efforts and directions of the society in the all important matter of proper cost of planning have been made aware of the necessity for real architectural consideration to solve the problems of the small house field. According to the society's prospectus, Henry Otis Chapman, Jr., president, the purpose is "to contribute to the improvement of American living conditions particularly as the architectural and structural direction is the concern of the architect through its use of materials, surveys, roadways and planning procedures."

The society expects to act on a consultation basis and will advise home owners on [illegible] problems of home ownership. Response to its first publication has been very gratifying to the members.

Above we show a picture and plans of a house of the general type approved by the Society and published in its book "Homes". This house was designed by Randolph Evans, architect, for Miss [illegible] Shuttleworth. It is situated in Bronx Hills, Westchester County, N. Y.

The house was completed in May, 1936 and contains 30,000 cubic feet. At 85 cents a cubic foot it cost $11,500 to build including the architect's fee, standard equipment, wallpaper, shades and landscaping, but not the land.

Miss Shuttleworth's house is a charming adaptation of the real Dutch Colonial style so common in the Hudson River Valley in Colonial days. Its gambrel roof is cedar shingled, the exterior shows that variation of material which is a feature of the Dutch Colonial style. The first story front is finished in cut stone veneer, elsewhere painted cedar shingles have been used.

Mr. Evans says that the design and plan of this house were determined by its site and the character of the adjoining property. The walls and trim are white, the roof was stained slate gray and the blinds are pearl gray. It complies with the standards of construction of the American Society for Better Housing; the house features [illegible] of flexible insulation in the walls and second floor ceilings. Heating is by means of an oil fired steam boiler. While Miss Shuttleworth's house is not a large one the relation of the kitchen, pantry, breakfast and dining rooms has been effectively worked out.



Pieces from the 18th Century Tenney-on-Group as arranged in this aristocratic interior by a prominent store in Chicago.

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BOOKLETS FOR THE ASKING

Are you keeping at least one cubbyhole of your desk for a reference library of good booklets? Much practical information that can't be found in books is written up in booklets. Here's a list for November. Send for those you'd like to have.

Silver, China, Gifts

832. [illegible] sketches of correct table settings, ideas on

833. MADAME IS SERVED . . . moods is illustrated in this folder showing Longchamps, modern in spirit and

Home Furnishings

834. "IT [illegible] WONDERFUL . . ." the way your old kitchen can be transformed into a model electric kitchen only a few cents a day. This folder tell[illegible] Mfg. Co.

835. [illegible] Why not, when accurate timepieces are so keeping with all the new decorative trends? [illegible] Co.

836. CHELSEA CLOCKS, having won their reputation for accuracy at sea, still keep a flavor of the sea in their ships' bell clocks, for the home. Another model that men like combines clock and barometer. [illegible] to the other extreme, with "Antoinette", for the boudoir. Chelsea Clock Co.

837. [illegible] master give you some of the uses and blessings of a new electric tea kettle . . .

838. [illegible] bathing . . . forty gallons for a cent! That's the message of this folder that explains

839. 12 IDEAL ROOMS is a group of a [illegible] room arrangement, and notes on color schemes and decorative details, they add information on the Perfect Sleeper tuftless mattresses, studio couches and other bed-

840. [illegible] of Imperial Washable wall papers, and individual suggestions for decorating your home, if you will write her the size and type of room, the period of your furniture,

841. LET'S BRING THE KITCHEN UP TO DATE. [illegible] fatigue, to add color, convenience and com- [illegible] to the [illegible] showing how Monel metal, in sinks [illegible]

842. FLOOR [illegible] THAT LIFT HOME IN FASHION is an absorbing study of new floor treatments in linoleum, and new wall effects with linowall (there's a pattern that exactly simulates knotty pine walls). [illegible] tion well worth the 10c which this booklet costs. Armstrong Cork Products Co.

843. THE HOME DECORATOR combines a fascinating booklet of color schemes for every room of the house, with pages of clear and readable instructions on the right way to paint. You'll be clever and expert when you've read its complete story on how to treat furniture, walls, floors, roofs and [illegible]

844. BERKEY AND GAY FURNITURE FASHIONS is a handsome booklet of many illustrations, featuring the furniture fashions of the season. It also contains many [illegible] Co.

Travel

845. FRANCONIA 1937 WORLD CRUISE circumnavigates the globe, visiting fascinating ports in both hemispheres. Of course, you'll want this itinerary, with [illegible] America, South Africa, Madagascar, Bombay, Ceylon! Cunard White Star Line.

846. 1937 CRUISE AROUND THE WORLD is a tale of a magnificent trip to far places, illustrated with fine photographs, [illegible] Hamburg-American Line-North German Lloyd.

847. SOUTH SEA ISLAND CRUISE takes you aboard the Stella Polaris to Singapore, Java, Tahiti, Suva and the Society Islands and ends in England just before the Coronation. For some glimpses of what it's like, the itinerary and a plan of the ship, you'll want this folder. Raymond [illegible]

848. WORLD CRUISE on the Empress of Britain is outlined for your study in a travel folder that gives you a day-by-day accounting of the places and ports you'll visit, the shore excursions you'll take. It also gives you a cabin-by-cabin accounting of the [illegible] Canadian Pacific.

849. ROUND THE WORLD FARE [illegible] practical. It's a folder of various tours and itineraries, giving you the cost of each . . . [illegible] Dollar Steamship Lines.

Building

850. WEATHERWOOD INSULATION gives you a choice of 5 kinds of insulation for your home: insulating board, sheathing, lath, tile or plank. It tells you how to use [illegible] what to do about houses of different types. It's not merely informative—but interest- [illegible]

851. WHAT THE CELOTEX GUARANTEE MEANS [illegible] angle to the insulation story. It shows you what Celotex is guaranteed to do and not to do, for the life of the building—not merely to stay put, but to maintain its efficiency, and resist rot, water, and termites. The [illegible]

852. NEW COMFORT is a useful booklet for home-owners. With "skeleton" pictures, it shows how to plan a complete heating system of any type—from the boiler (oil or coal burning) to the radiators or convectors, the pipes, and even the valves, for controlled heat distribution throughout the house. American Radiator Corp.

853. 101 PRACTICAL SUGGESTIONS FOR HOME IMPROVEMENTS. [illegible] booklet starts with game room designs and the wall and floor boards that make them possible. It redesigns a living room—does charming things with attics—re-makes ugly ceilings, modernizes kitchens and baths. Then it goes on to new outsides, insulation [illegible]

854. OLD ENGLISH THATCH explains how you may have an English cottage or country home with a thatched roof that combines old-world charm with modern insulating and fireproofing qualities. This roofing may be varied to suit the requirements of the owner and architect. Thatched Roof [illegible]

855. DESIGNS FOR LIVING is a home [illegible] handbook of many inspirations [illegible] versions of mirrors in living rooms and boudoirs. If you're building or remodeling —or merely repainting—you'll find ideas on every page. Pittsburgh Plate Glass Co.

856. OLD COLONY shows charming homes that have achieved individuality in design along with substantial lasting qualities, with Weatherbest hand rived red cedar shakes. These are shingles very like the old-time hand-split shingles for walls and roofs made to meet the requirements of modern architecture. Weatherbest Stained Shingle Co.

857. VITROLITE BATHROOMS AND KITCHENS, wainscoting, walls and ceilings of "structural" glass in stunning colors, gleam with luxurious beauty that looks far more expensive than it really is. In remodeling, the glass walls can be applied right over old walls, with plastic cement. [illegible] Owens-Illi.

Gardens

858. ROSES, perennials, shrubs and evergreens are the specialties of Bobbink & Atkins' latest catalog. Among the new Roses, note the yellow Golden Glow; among the old-fashioned damasks, the York and Lancaster Rose; among the briers a brilliant [illegible] Bobbink & Atkins.

859. ANCHOR FENCES for your lawn and garden are of chain link, of pickets or palings—all of them sightly as they are safe! And they're easy to put up. If you have a baby—or a dog—you'll be interested, too, in the quickly put together safety pens. Anchor Post Fence Co.

860. SCHLING'S LIST of spring flowering Bulbs features Sundew, a new fringed Tulip; and Advance, a giant fiery red cottage Tulip that opens like an Oriental Poppy . . . along with a complete list of fine [illegible] Max Schling, Seedsmen.

861. TULIPS FOR COLOR HARMONY is the burden of Stumpp & Walter's spring song, and their catalog of bulbs for fall planting offers a variety that invites you to try almost any color scheme—or to specialize in fine specimens. Stumpp & Walter Co.

862. GLASS ENCLOSURES for sunshine rooms and garden rooms, for children's play places, conservatories, all-year glass gardens. Everything grows beautifully in these glass rooms, from flowers to children! This booklet gives you a wide choice of large and small, modest and luxurious, ready-made and made to order. Lord & Burnham.

Miscellaneous

863. DIRECTORY OF GOOD SCHOOLS is a guide to the fine schools of the country compiled by House & Garden to help you solve the vital problem of the right school for your boy or girl. House & Garden.

864. TAYLOR WINES include a variety of fine wines, both sweet and dry, and are among the aristocrats of American wines. You'll want this folder for the proper serving of the correct wine at the correct time—and for recipes for appetizers, cobblers, cocktails. The Taylor Wine Co.

Mail this coupon with the numbers of all the booklets you'd like to see. They will be mailed direct to you by the manufacturers.

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

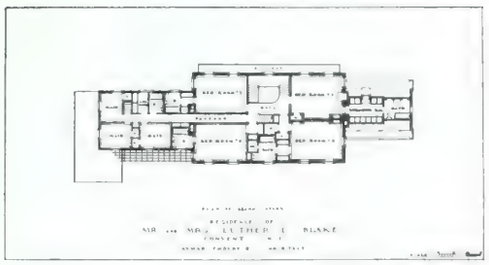
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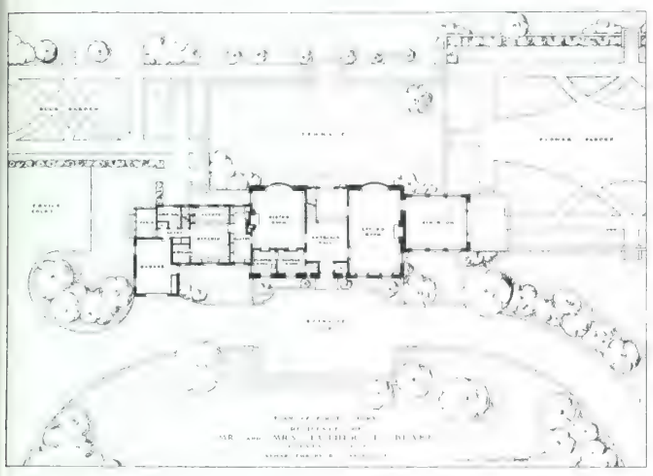
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GEORGIAN OUTSIDE





HE three sections of the house are vious on the first floor plan—the ll and its flanking rooms, the sun-rch on one side and the service ga-ge and owner's garage on the other

UPSTAIRS the architect has made a clever use of the eaves by extending baths and dressing-rooms under them. The bedroom balcony is a pleasant feature, extending across the house rear

(CONTINUED FROM PAGE 69)

ince two of the important rooms not pictured they will have to be ribed. The hall is generously wide he hospitable Georgian manner. It marked by splendid architectural il so characteristic of all Mr. Em-y's work. This woodwork is painted m. The walls are covered with a nese landscape paper in green and er. A panel of decorative leadwork ver the entrance door.

or the game room Edward C. Em-y did murals of various games. er the mantel is chess in soft reds l blues. The furniture is upholstered h a figured red and blue chintz.

Another interesting treatment was en the sun-porch. This has French doors with round tops, the plaster walls painted off-white and the floor tiled soft green. Into this environment were placed old French Provincial pieces upholstered in brilliant Irish green. The curtains were heavy off-white mesh. A white and green scheme suitable for this spot midway between house and garden.

Upstairs, one of the bedrooms has a white and blue scheme—pale aquamarine walls, glass curtains of butter-colored net, and over-curtains of aquamarine chintz in a Chinese design. The furniture was white. Another bedroom had a Toile paper with large blue figures on a yellow ground. A blue antique chintz was used for bedcover and curtains.

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can be used on any straight stairway without interfering with the customary use of stairs. Finished to harmonize with the woodwork.

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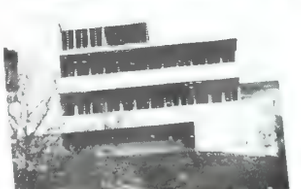
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Celotex Insulated home of L. N. Whissell, Williamsville, N. Y. Contr.: Fidinger Const. Co.



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ELEVATORS FOR THE HOME

[illegible] elevators, in short, for every require- [illegible] more than the cost of a second auto- [illegible]

Two points are unanimously stressed [illegible] dential elevators. The first is safety. Knowing that an elevator in the home must, above everything else, be absolutely foolproof, the makers [illegible] to make safety provisions their paramount concern. A [illegible] ty devices protect the rider at all times.

The second point of importance is that the manufacturers, through many years of experience, have learned how to carry out the installation of their units without unduly inconveniencing [illegible] trained their men to work quietly, quickly and neatly, recognizing that this is an important and appreciated [illegible] when the installation is made while the house is occupied.

This article has suggested a few of the ways in which elevators may be installed in existing homes. But, in so brief a space, it would be impossible even to suggest the full range of possibilities. Recognizing the need for individual treatment of every such job the manufacturers are generally glad to send a representative, without involving the owner in any obligation, to make suggestions as to how the kind of installation desired might best be installed and to submit an estimate on the cost.

So, if you have contemplated equipping your home with an elevator but have postponed any action because the problem of where to put it seemed involved, why not let someone else worry about that? Address inquiries to our Readers' Service Department and we shall be happy to see that you receive authoritative information on any phase of this subject.



BUILDING an elevator into an existing home can be planned to involve no change in the present structure or it may be made a part of a more or less comprehensive remodeling job. Here we show two of the more elaborate methods.

A PLAN of the first floor of an entrance hall showing staircase, rear door and cellar stairs. The plan next it shows the elevator built into the stair well, and the drawing shows how the finished job looks.





THE house at the left, with typical little entrance porch, [illegible] would look when remodeled. Elevator and closet are first-floor additions with even more space gained upstairs



Adjustable LIGHTS

Artistic MIRROR

a Roomy CABINET



EDGE-LITE
MIRROR-CABINETS

Here's a trick for smart women . . . let Edge-Lite test your make-up in high lights, low lights, cross lights . . . and be confident of your appearance wherever you go.

And men . . . if you hate to have to "touch" in those dark under-eleventh shadows cast by fixed over-head lights . . . you'll really enjoy an Edge-Lite.

The Lights glide smoothly in the slotted frame of the mirror . . . up or down, across to any position you wish. It's perfect, individualized lighting.

The mirrors are beautifully designed, to harmonize with any decorative scheme and suit any taste, as these few illustrations suggest. They're double-silvered, deep and brilliant.

The cabinets are roomy and convenient. Or, if you wish you can have Edge-Lite mirrors without the cabinets, to place in bedroom, bath or wherever you please.









In Finest Homes and Apartments

Edge-Lite adds distinction and a fitting touch of luxury to finely appointed homes. Yet they are not expensive. Edge-Lite mirror-cabinets are priced [illegible] $24.50. See them at your building supply dealers, or write direct for beautifully illustrated catalog in color.

FARIES MANUFACTURING CO.
Edge-Lite Division
DECATUR ILLINOIS

ENTERTAINMENT . . . 1937

(CONTINUED FROM PAGE 34)

t apin stew, salmis of duckling or a ing cheese soufflé, preceded by a ar consommé or a hot borscht. A tage wine is, of course, enviable, whisky highballs are by no means be despised and are frequently ferred by heroes of the Gotham ht.

Some things that entertainment, 1937 del, will not, God willing, be is terned along the transcendental rris dances that have characterized in the country's café society during past three or four seasons. Dement- hurrah has unquestionably reached high peak in an age which incorporat- sur-realism into its hospitality, in- ted upon arriving at parties in hay- ks, on tandem bicycles or dis- ised as an impressionist abstraction "Time Marches On," and consumed dinners in lunatic devising which ovided that guests should eat each urse in a different restaurant whither ey were conveyed in a special bus ded with a band consisting of three de trombonists playing over and over ain a 1924 tune called "Valencia." or will it, unless it be over the dead dies of a vast posse of protesting stesses, find it necessary to go on a easure hunt through the park, mount- on motorcycles, and afterwards con- ming a hunt breakfast of sherry and ked beans. It is to be prayed, too, at no more costume balls will be ven in imitation of Elsa Maxwell's rty for Mrs. Vincent Astor last sea- on where the guests changed costumes ree separate times and ended not knowing who they themselves were, let alone anyone else.

Gaiety rather than dementia will, it is piously hoped, continue in the ascendency. Already discernible in private entertainment is a trend to defeat the morbid interest in bridge which leads folk to hurry their cognac and plunge themselves into solemn endeavor and the rest of the group into inextinguishable gloom. A few hostesses have actually been reported ("spoken" at sea by social voyagers, as it were) to have resorted to cheerful evenings of music of a non-stuffy order. Frank Chapman and Gladys Swarthout are leaders in this happy movement. In New York literary and journalistic circles two divertissements have, at the writing, supplanted all others: the match game and air pistol shooting. The latter is just what it sounds like, indoor target shooting with one of those accurate and high power but noiseless German weapons of precision available at all sporting shops. The former is a guessing game in which each participant takes three matches and, shuffling them behind his back, produces a closed hand holding as many as he chooses, three, two, one or none. The players then guess in clockwise succession, each guessing one number in an attempt to choose the total matches held in the aggregate of all hands. If, when the hands are unclenched and the total added, some player has guessed the exact number, he is eliminated, and the remaining players start again.

NEW SITES FOR OLD HOUSES

By THOMAS HAMILTON ORMSBEE

SUBSTANTIAL old houses, built by craftsmen who knew how to achieve beauty by restraint, lined the straggling single street of a forgotten New England village. Their construction and the care with which ornamental detail of doors, windows and cornices had been executed bespoke similar niceties within, despite weather-beaten walls and general disrepair.

"What good are they?" My grandfather, with whom I was making a sentimental journey to his birthplace, put short my admiration. "If they were where men could earn incomes adequate to support them it would be different. But here—! Before 1800 this was a prosperous town. A man made money and built a fine house. He could afford to. Squire Fulham would turn in his grave if he could see his mansion the home of Polacks and fast falling into its cellar. The town is dead and the houses soon will be. Beauty! I see leaking roofs and rotting sills."

Twenty-five years ago fine old houses were indeed doomed to die with the town, but today it is a different story. With motor trucks and modern methods a Mahomet act can be accomplished. Old houses beached by changing economic currents are moved from impoverished localities and unattractive neighborhoods to new sites where, under present-day conditions, families of adequate incomes can enjoy them as year-round homes and dwell in them as nicely as did the original owners. Where once such moving was only possible for men of great wealth or heavily endowed museums, it is being done today in competition with new building for men of average income.

Just as moving full-grown trees is an art made commercially possible by 20th Century nurserymen, so dismembering and reconstructing old houses as a practical undertaking has come into being within the last decade. Further, a small group of men within the antique trade have become specialists in this work. Finding old houses that can be bought for removal is the easiest part of their work. Taking them down and putting them together again is where their skill and experience come into play. No two old houses of our colonial or early republican days were built just alike. Their craftsmen-builders had their own structural tricks and ways of working. Nothing was standardized, everything individualized. So dismembering and reassembling their houses requires sound mechanical skill, patience and flair. Otherwise, irreparable damage will be done.

The men who specialize in this type of construction have two methods of work. The first consists of carefully taking the old house apart bit by bit, marking each by number and color so it can be returned to its exact location when construction is under way. By the other, known as flaking, roofs, side walls and partitions are cut into as large sections as can be transported by heavy-duty motor trucks and then put back in place on the new site much as a portable structure is assembled.

(Continued on page 94)



MELTED SNOW on roof (*at left*) proves uninsulated house literally leaks heat like a sieve. Note snow does not melt on insulated house.

This Book FREE

If your house isn't insulated the J-M way, it's leaking health-giving warmth and comfort, as well as precious fuel dollars. Send for this free book which tells the fascinating story of J-M Rock Wool Home Insulation.

COLD, DRAFTY ROOMS IN WINTER? Expensive fuel bills? That's because heat leaks out of your house through sieve-like walls and roof.

Send for free J-M book which tells how J-M Rock Wool Home Insulation, blown into hollow walls and attic spaces, shuts heat *in* during the winter, helps keep every room warm and cozy, reduces fuel bills up to 30%. And in summer, it makes your rooms up to 15° cooler in hottest weather. It is fireproof. Will not decay or corrode. Scientifically installed by a pneumatic process; no "thin spots." Will not settle. Unaffected by atmospheric conditions.

Mail the coupon for FREE BOOK that describes *all* its advantages. AND REMEMBER—you can pay for Johns-Manville Rock Wool Home Insulation out of income under the terms of the National Housing Act, the lowest in the history of home-improvement financing!

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Send FREE, illustrated book telling whole amazing story of J-M HOME INSULATION. I am interested in insulation for my present home ☐; for new construction ☐ (please check).

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RECIPE FOR

PERFECT WAFFLES

Quicker

[illegible] *fully automatic* Toastmaster Waffle-Baker . . . and the rest is easy.



Of course, you let the Waffle-Baker heat up. But you don't have to guess *how long*. When the red light goes out—*you know!*



And you pour in batter. The light goes on again while the waffle is baking.



And then—*waffle flash!* The light blinks *out*—another perfect waffle is ready.

• • •

That's how simple it is to get perfect waffles every time with this *fully automatic* Toastmaster Waffle-Baker. *Speedy* waffles, thanks to "instant heat control." Crisp, light, tender waffles, due to more precise regulation of time and temperature. Less sticking, because the Waffle-Baker can't get excessively hot. . . . It's the modern way to make waffles—and lots of fun! See the beautiful new Toastmaster Waffle-Baker and other fine Toastmaster products, wherever quality appliances are sold. . . . *McGraw Electric Co., Toastmaster Products Division, Minneapolis, Minnesota.*

TOASTMASTER

Waffle-Baker

TOASTMASTER [illegible] Waffle-Baker, $12.50 . . . [illegible] toaster, $16.00; with choice of [illegible] $19.75 or $23.50 . . . 1-slice fully automatic toaster, $10.50; Junior [illegible]

NEW SITES FOR OLD HOUSES

CONTINUED FROM PAGE 93

[illegible] architect and later will serve as the basis for [illegible] of partitions or other changes. Invariably [illegible] day usage can best be done away with and the space added to an adjoining room. With measurements for working drawings complete, the man who is to undertake the demolishment and the contractor who will effect the reconstruction, if they are not one and the same person, begin working together. They take [illegible] snapshots as possible of both the interior and exterior. At later stages in the work these are invaluable for reference.

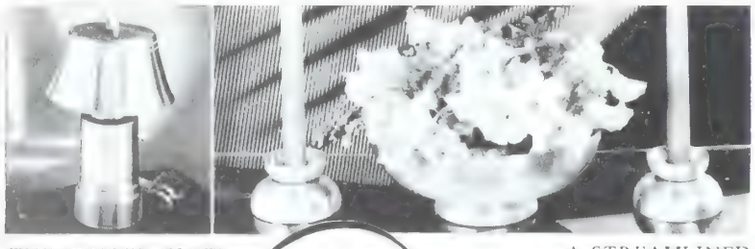
After a half day of picture-taking rough sketches of unusual features are made with dimensions carefully included. All fireplaces are sketched and the size and location of cheek, lintel and back stones indicated. Getting the exact angles of these is essential. Otherwise the fireplaces when reconstructed will only approximate the originals. Then comes numbering all pieces of the interior trim. This is done either with heavy grease crayon or paint; a different color is used for each room and indicated on the rough sketch.

Whether a house is to be dismembered or flaked, everything removable is taken out. Doors, window sashes, [illegible] as well as hardware and the like, are shifted to a dry shed or barn and there stored until reconstruction has progressed far enough for them to be returned to their proper positions.

Now everything is ready for the dramatic tearing apart. With flaking, the roof and walls are marked off in great squares related to the timber framework beneath. Then it is only a matter of sharp saws, muscle and patience before the house has been reduced to panels, loaded on trucks and started toward the new location. Each square bears its code of numbers and colors indicating its precise location.

The task is not as simple with dismembering, but it too starts at the ridge pole and gradually works to the sills. While one crew is clearing away the roofing, another is taking off the exterior siding. If this happens to be the old wide clapboards great care is exercised, as they are original and worth using again. This may or may not be true of the weatherboarding underneath as old builders were wont to economize by using slabs or second-hand lumber where it wouldn't show. On the other hand, where the exterior siding is of shingles the side walls underneath are often of wide, soft wood plank. These take the place of both weatherboarding and supporting studs and are of course numbered in sequence and carefully removed to be used again for the same purpose. Shingles, whether roof or sidewall, are never saved. They are invariably too weather-beaten to be practical. Lath and plaster are also dis-

(Continued on page 95)



THE CLIPPER GLOW LAMP in Satin-glo aluminum with slip-on of solid brass. Nine inches high. $2.00.

A STREAMLINED CONSOLE SET in Satin-glo aluminum. Matched pieces in this handsome, velvety finish which will not tarnish, discolor or chip. $2.50.

50 Gifts IN THE SMART NEW METAL—SATIN-GLO ALUMINUM



For the Salad [illegible] sign. Spoon and fork [illegible]

★ Satin-glo is a new finish on pure aluminum which has the rich appearance of metals costing much more. You can afford to own several pieces for your cocktail hours and buffet luncheons—and to include them generously in the longest of Christmas lists. See them at leading shops—or write for free booklet illustrating gifts by West Bend for many occasions. West Bend Aluminum Co., Dept. 41, West Bend, Wisconsin. Prices slightly higher in the West.

WB West Bend Giftware

In the Beautiful New SATIN-GLO ALUMINUM and other handsome finishes

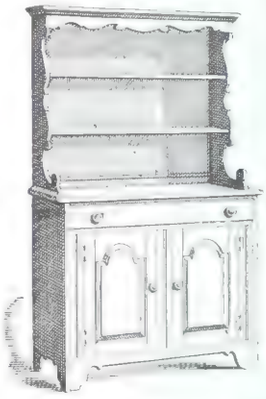
How to judge

Quality in Furniture

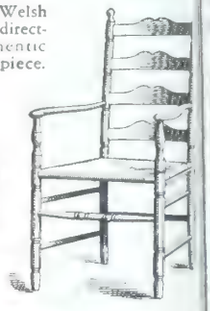
WHEN buying furniture, make the three simple tests to be sure of quality and value:

1. Feel the surface finish with your fingers—it should be satin smooth, not rough or gritty, and be sure the turnings are smooth, top and bottom, all the way around.
2. The color should be uniform throughout, showing clearly all the beauty of the natural wood graining.
3. Drawers should have a silk-stocking smoothness inside as well as outside. Legs, leaves and doors should move easily and fit snugly without binding.

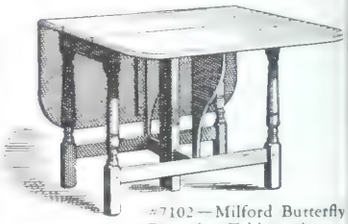
Or if all this seems like too much trouble, just decide on Whitney maple—it has all these features.



#7211—Westport Welsh Cupboard copied directly from an authentic Early American piece. $89.60.



#7161½ A—Ladderback Arm Chair with hand-woven seat. $19.00. Side Chair to match. $19.10.



#7102—Milford Butterfly Extension Table with two extension leaves, 40 x 78 inches. $52.50.

PRICES SLIGHTLY HIGHER DENVER AND WEST

★ WHITNEY ★

W. F. WHITNEY COMPANY, INC. HG-11
South Ashburnham, Mass.

Gentlemen: Please send me a copy of your booklet, "How to Furnish Any Room with Whitney Maple." I enclose 10 cents.

Name _____

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City _____ *State* _____

NEW SITES FOR OLD HOUSES

(CONTINUED FROM PAGE 94)

carded by this method, but it is small loss as they are usually in bad order and would have to be replaced.

If the studding is in good condition it is used again, but if it is badly warped or of oak it is left behind. Oak aged for a hundred years or more is a good substitute for concrete. Driving nails in it just cannot be done. When the studding is taken out, all window frames and doorways are removed and stored for future use.

Now comes the removal of stairways, featherboard partitioning, flooring and paneling, in order mentioned. Offhand, one would schedule the latter as one of the first things to be taken out but the building ways of the old workmen make it impossible. As a means of stopping drafts they put all paneling in from joist to joist, that is, below the upper surface of the flooring and above the lower surface of the ceilings. After floors and ceilings are out it is a simple matter to loosen all paneling and take it out in large units. Wherever possible, whole side walls are removed as single pieces. The stairways are also taken out intact, especially the more elaborate one in the front hall. Loaded on a truck, they are taken away as a unit. Prying loose the old wide flooring is a difficult operation. The original hand-wrought nails have rusted fast and if too much leverage is used the boards will split. It is here that the flair for taking old houses apart comes in, and men accustomed to the process do manage to salvage the old flooring with surprisingly little damage.

At the same time the paneling makes its exit, the large hearthstones are pried from position and moved on planks and rollers to a waiting truck and all that remain are the chimney and timber skeleton. Oddly enough the construction of the latter is much like that of a modern steel structure with eight-, ten- or twelve-inch timbers hewed from tall trees replacing steel girders and with mortises, tenons and pins taking the place of angle irons and rivets.

By this time each joint of the frame has been numbered and given its color code. Now, with a simple derrick and plenty of ropes and pulleys, the job of dismembering the frame commences. The pins that make the mortise and tenon joints tight are pulled or driven out. Starting with the roof, rafters and purlins come first. Then the yardarms that brace the plate and summer beams, followed by these timbers themselves. Second-floor joists come next, to be followed by the corner posts. Each of these main structural timbers must be removed with caution and ingenuity. There can be no sawing apart or proper re-erection will be impossible.

The first-floor rafters and sills, the main timbers that rest on the foundation walls, are usually too badly decayed to be used again. The general practice is to use new timbers for these members, so the old ones are left behind.

While this work is progressing, a couple of men pry from the fireplaces any large stone lintels, cheeks and similar pieces. The stones at the open-

(*Continued on page 96*)



EVEN DISHES ARE FUN

• If you think there cannot be any fun in washing dishes, you ought to do them just once with conditioned water. It's a joy to see the rich lather swish them clean . . . to see them clear and sparkling, drain dry without the touch of a towel.

Conditioned water makes every household task easier. Wonderful for bathing, shaving, shampoos. Softer even than rain water. Sounds like an expensive luxury, doesn't it? But, really, it's an economy. A Permutit Water Conditioning unit installed in your own home will show savings that pay its moderate cost under the FHA payment plan. Let us tell you the whole story. Send for free booklet.



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Please send me copy of free booklet, "The Magic of Wonder-Soft Water."

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City ..... *State* .....

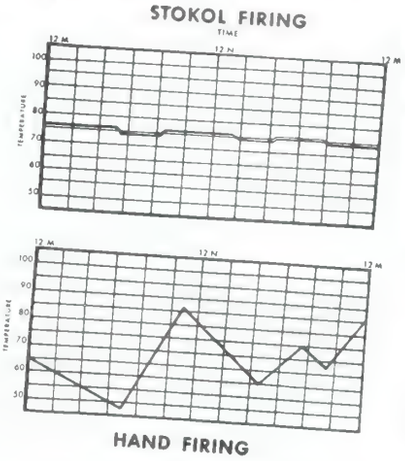
STOKOL GIVES YOU STEADIER, MORE ABUNDANT HEAT *for Less Money!*

Automotive production line methods have produced in the Stokol stoker the highest quality product, at the lowest possible cost, backed by a two-year guarantee.

Stokol embodies exclusive and patented features which combine to fire, feed, check and control warm air, hot water, vapor, or steam heating plants automatically and silently.

Your home can be made cleaner, healthier, and more evenly heated and still cost you less to heat than with any other firing method. A Stokol stoker will pay for itself in a short time, and its first cost is very low—depending on size and type.

Your Stokol dealer will gladly give you cost estimates. Available in both bin and hopper feed types. Stokol Universal model is the only stoker

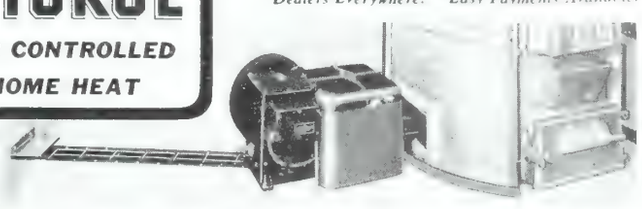


that can feed *from any angle*—neither bin nor heating plant need be disturbed.

*SCHWITZER-CUMMINS COMPANY
INDIANAPOLIS, IND.

Dealers Everywhere. Easy Payments Available.

STOKOL
FOR CONTROLLED HOME HEAT



***SERVING OVER 350 MANUFACTURERS IN NEARLY 50 INDUSTRIES**



NOW, with prices so greatly reduced, but with the quality absolutely unaltered—Circle Tread Ozite Rug Cushions are such amazing "bargains" that there's surely no excuse for inferior imitations!

Remember that *only* Circle Tread Ozite is Permanently Mothproofed—and *insured* against moth damage to the cushion. This feature alone is worth insisting on.

Circle Tread Ozite is made of all hair—finest quality—never cheapened with jute fibres that become hard and bumpy. Patented "Ozoning" process removes all animal odor. Circle Tread Design for extra softness. *Only Genuine Circle Tread Ozite offers all these advantages—plus lifetime satisfaction.*

Three weights of identical quality, identified by the name OZITE appearing frequently in the cushion and on the Gold, Silver, or Orange taping. Always look for the Circle Tread Design.

CIRCLE TREAD Ozite RUG CUSHION

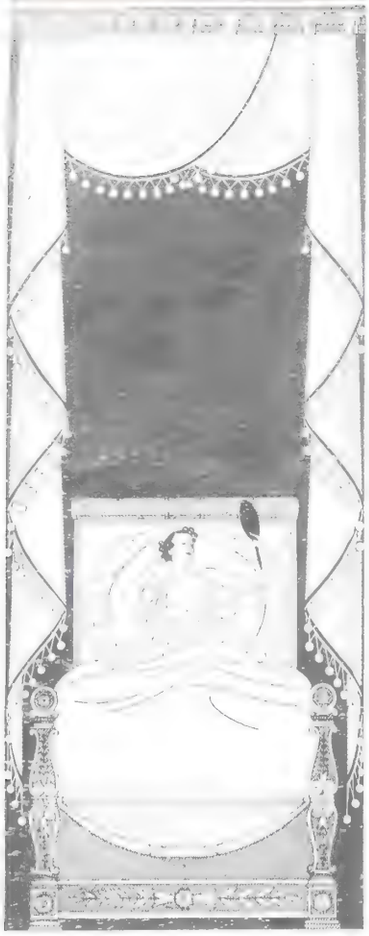
CLINTON CARPET COMPANY
Merchandise Mart, Chicago, Ill. HG116
Please send me FREE sample of CIRCLE TREAD OZITE Rug Cushion—full details of your Mothproof Insured Guaranty—and free booklet "How to Take Care of Rugs and Carpets."

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Carlin Comforts



ORIGINAL TREATMENTS FOR YOUR BEDS

Carlin designers offer you fascinating ideas for dressing your beds and giving your bedroom and boudoir a smart decorative touch. Carlin Comforts embrace exquisite comforters, blankets, chaise longue covers, bedspreads, lace pillows and other boudoir accessories, more beautifully fashioned this Fall than ever before, and obtainable at unexpectedly reasonable prices. For example, Carlin Comforters start at $14.75; Carlin Bedspreads at $18.50.

Carlin Comforts

Highland ... Shops
Sales—Fifth Avenue, N. Y.
...
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John ...
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The ... Mallek
Miller & Rhoads, Inc., ... Va.
Lane Stores, Inc., ...
The Van Heusen Charles Co., Albany, N. Y.

NEW SITES FOR OLD HOUSES

(CONTINUED FROM PAGE 96)

... Dutch ... old ... That ... passed ... and ... the ... of the foundation walls above ground, ... the ... to the ... and ... the only advantage gained. Native stones uncovered ... made ... reasonably square and used instead. Old houses antedating 1800 are not usually ... above the level of the ground and so little new stone is needed for foundation facing.

During the wrecking, the cellar has ... of the foundation walls built on the new site. The owner and his architect have decided on any changes in floor plans, such as throwing two medium-sized rooms into one large one, and arranging for closets and baths as well as a practical modern kitchen. Provision has been made for heating and plumbing pipes and electric wiring, all of which will be concealed behind plastering or paneling. One of the most practical ways is to use part of the space around the new chimney, which will be much smaller than the original, for the stack to carry the main plumbing pipes and trunk line wiring.

The chimney of the reconstructed house must outwardly resemble the original. Where it comes through the roof it is of ample proportions and ... old brick, but except for the ... Dutch oven it is usual ... ern below. With flue tile, cement mortar and hard brick, safety of construction is accomplished in much less space. What is saved becomes closets, consistently lacking in old houses.

How to get bathrooms in reconstructed houses is a nice game of ingenuity for both owner and architect. Perhaps there is a small bedroom that can be divided and provide baths for two main bedrooms. Again, by shifting the location of a partition but a few feet, space for a bath can be found. In one old house, once a tavern, the dance hall on the second floor was reduced by nearly ten feet and the space made into a combination bath and dressing room. Thus the rural ballroom has been translated into a large master bedroom with all present-day appurtenances. In another house, a dark storage space, six by eight feet, became an excellent bath by having a window cut in the exterior wall.

In the all-important question of kitchen and servant quarters, be modern from start to finish. The old farmhouse kitchen was both living-room and workroom. It was large and cheerful. Accordingly the reconstructed house continues it as a living-room and lodges the modern laboratory of household cookery in a shedlike extension, either original or designed in keeping with the rest, where the noises and odors of operation do not permeate the main structure. Here, with mouse-proof new partitions, kitchen, pantry and servant quarters can be arranged so they will

(*Continued on page 97*)

IT'S REALLY NOT MAGIC—



NORMAN McLEOD—

ANYONE CAN HAVE
DOLE HAWAIIAN
PINEAPPLE JUICE

Luce Furniture

GENUINE
GRAND RAPIDS DESIGN
AND WORKMANSHIP

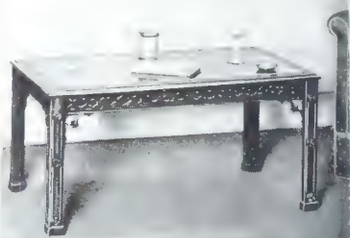
Now you can be sure of authentic Grand Rapids craftsmanship by asking your store for Luce certified tables and occasional pieces, upholstered furniture, and bedroom and dining groups.



The Shelly

Graceful English type tier table in selected mahogany. Ask your dealer to show you Luce certified table No. 1056. The modest pricing will please you.

Enrich your home with charming creations of Luce-Grand Rapids designers in beautiful woods of lovely figure. Each piece is accompanied by a card of certification serially numbered for your identification — a guarantee of genuineness.



The Ningpu

Authentic Chinese Chippendale cocktail table with fretted rail and glass top. Ask your dealer for Luce certified table No. 1029.

Luce certified furniture comes from one of the famous cabinet shops of Grand Rapids. Skilled joiners, carvers and woodcrafters have worked at the Luce benches for more than a half century. May we tell you more about the romance of Luce furniture, in a booklet sent free on request to Dept. G1136?

LUCE FURNITURE CORPORATION
57 Years of Furniture Making
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WARMS

FILTERS

NO-DRAFT CIRCULATION

HUMIDIFIES (Fewer Colds)

"Gar Wood TEMPERED-AIRE BANISHES OUR WINTER WORRIES"

Winter worries vanish when ou have a Tempered-Aire. Fewer lds—no drafty corners—no dirt. ust and smoke disappear like agic. Your guests are always mfortable, even at formal parties, d you will be the most comfort- le person of all.

or all the year 'round Tempered- ire is the very zenith of modern tomatic luxury. It filters—it umidifies—it warms—it ventilates -and in summer it gives you fil- red air and blower cooling.

wners say Gar Wood oil heat osts less than coal, so even the el bills are a comfort in their oderation. Better write us for ll details about Tempered-Aire.

HERE'S A BIG UEL SAVER

he Economizer, an xclusive Gar Wood fea- re, gives Tempered- re three times as much eating area as a conven- onal furnace of equal utside dimensions.



The Tempered-Aire home is a cleanly home, without oal dust or ashes. Recreation rooms and spotless aundries occupy the space formerly taken up by coal ins and ash cans. No unsightly pipes.

Air Conditioning Division
GAR WOOD INDUSTRIES, INC.
Detroit, Michigan

NEW SITES FOR OLD HOUSES

CONTINUED FROM PAGE 96

be logical and easy to utilize. Wherever possible, the garage is part of the service wing, as it is easy of access and can be heated in Winter.

With the plans for re-erection complete, everything is ready for a second raising of the old timber frame. New sills cut to the same dimensions as the old are put in place. Then derrick, ropes and pulleys return corner posts, summer and plate beams and other principal timbers to their proper places. By virtue of the numbering and marking with a code of colors, each mortise and tenon joint is put back just as it was originally and the whole frame made plumb. New hardwood pins driven home at its joints make the skeleton firm and solid. Then comes the new roof, usually of new coarse boards or shingle lath, and along with it starts the work of enclosing the side walls. (These steps of course apply to a structure that has been taken apart piecemeal, as with a flaked house the roofs and walls are returned to position as panels and making the cracks of the cutting tight is the only other operation necessary.)

Such features as the main stairway, panelings, etc., having been cleaned and repaired, are now brought in through large openings in the side walls and put in place before enclosing is complete. There are two schools of thought regarding the installing of window frames. The first does not hold with modernizing them in the least, while the other believes in adapting them for weights and sash cords. Where this is done, the old frame is cut in half vertically and a new exterior with weight boxes and all applied. To have windows that will raise and lower in other than a guillotine manner is of course an advantage, but it is a question whether so much loss of the antique is desired.

After enclosing is completed and the interior partitions are in place the lathers and plasterers make their appearance. According to taste, wood or metal lath or any one of the various plaster boards can be used as foundation for the plaster.

The next details are the window sash, interior trim and the final siding of the outside walls. Whether the latter is to be old clapboards or new material, the underboards ought to be covered with a good sheathing paper or quilting for insulating against cold winds of Winter and the hot sun of Summer.

In taking the old house apart a bit of siding may give a clue to the original color outside while under the various coats of paint and paper in the interior the owner may get glimpses of the scheme of decoration when the house was young. We may not realize it, but 17th Century Americans were partial to color in the home and used a number of very effective off-shade tints now largely forgotten. If, in demolishing, these can be discovered, and samples preserved to be matched later on, the results will be authentic and at the same time give the house an individuality and atmosphere that will not be met with elsewhere.

EVERY ONE VOTES FOR THE

3-way bath

KOHLER METRIC SHOWERING

SHOWER BATH



FOOT BATH

TUB BATH

HERE'S the one bath that suits all bathers and fits all bathrooms. Note its wide, built-in seat . . . its practical shape, making cleaning easy . . . and, above all, its three-way utility—for shower, foot bath or real old-fashioned bathing.

The "Metric" is made to match other Kohler fixtures, designed for distinction and engineered for efficiency. Always insist on first-quality plumbing—a second-best is never good enough! Go to any Kohler showroom, or consult your Licensed Master Plumber. And ask about the Kohler Time Payment Plan—nothing down, 3 years to pay. . . . Kohler Co. *Founded 1873.* Kohler, Wis.

KOHLER OF KOHLER

PLANNED PLUMBING AND HEATING

FREE! KOHLER CO., Kohler, Wis. Please send Booklet H-11, having new plans and color schemes for bathrooms and kitchens.

Name _____

Address _____

Why pay for CRACKED walls?



Johns-Manville Steeltex Lath prevents plaster from falling and reduces maintenance to a minimum

IF you are thinking of building a new home, it should mean money in your pocket to send for the book shown below!

Among other things, it pictures and describes in detail a new type of steel plaster lath, Johns-Manville STEELTEX. As a plaster base it is far superior to the old type of lath, because it reduces plaster cracking to an absolute minimum. And it adds permanence, strength and fire resistance to your walls.

Don't wait—investigate today this new way to protect yourself against unsightly lath marks and future repair bills for cracked walls and ceilings.



There will be no *expensive* maintenance bills for cracked plaster when walls of your home are built with Johns-Manville Steeltex.



FREE
Johns-Manville Book on Home Construction

Johns-Manville, Dept. HG11, 22 E. 40th Street, New York, N. Y. Send me your illustrated book, "40 Points You Should Consider in Building Your New Home," with a section devoted to J-M Steeltex.

Name _____

Address _____

City State



AN ARISTOCRAT OF HYDRANGEAS



[illegible] plant, this Hydrangea began [illegible] no comment and soon were praising [illegible] the Lake Today the amazing [illegible] [illegible] handy leaves and deep green leaves [illegible] with pure white flowers [illegible]

Why it should choose Flora suddenly from Forest Brook switching and [illegible] Chinensis Hydrangea about twenty years ago. It was, and still is, growing against the remnant of an embankment of the ancient Stewart Railroad that bore them both. It certainly was convenient. Heather with Garden City, Long Island. Ten feet high, thirty feet wide with the breadth of Long Island seeming its limit, it has yielded [illegible] offspring during the last [illegible] And one of these [illegible] the finest trees I have [illegible]

Like a multitude of other good plants the original cuttings came from the Arnold Arboretum. There the mother plant covers a part of the side of a two story building with stems as thick as a [illegible] wrist. The only factor that keeps it from spreading all over a county and competing [illegible] the near by bedding *Schizophragma Hydrangeoides*, however, is not an attractive [illegible] garden flower around. Then [illegible] concerns the true Chinese Hydrangea (*H. petiolaris*) and how it behaves under rigid control in the home garden.

When I brought home that rooted runner the species makes plenty when permitted to spread naturally—I realized two things. I had no abandoned [illegible] over which it could ramble, and it would have to have a chance to climb and climb. Arnold *Gingko biloba* [illegible] opportune. It had both seemed ideally adapted for that need. Providentially I had stumbled upon the most practical way to raise this eccentric [illegible] on a small suburban place.

It was late in getting started as most Japanese contrasts are. It took three years before it reached the top of the four-foot stump with its four [illegible] branches. And then things happened. It spread at the top, it spread at the base, it spread all around—there seemed to be no limit to the vigor of its growth. Shoots three and four feet long by the score did their best to hide [illegible] and bare undraped. With spring at a premium, pruning shears were kept busy. However, we had enjoyed, throughout July, masses of pure white flower [illegible] measuring 6" to 8" across. They transform the plant into a cloud.

This Hydrangea, even in the midst of a Rose garden, may prove the center of attraction, while the Hybrid Teas take their [illegible] trip. A solid column of clean, deep green foliage, its flattened top, made so by systematic pruning, now measures 6' across by 8' wide. The still pointed leaves effectively

(*Continued on page 99*)

YOU'RE THERE WITH A CROSLEY SUPER SENSITIVE RADIO

COMPARE THESE PRICES TUBE FOR TUBE, FEATURE FOR FEATURE, WITH ANY RADIO ON THE MARKET

*AUTO-EXPRESSIONATOR
Brings back the expression nuances taken out in the radio in transmitting the program.

*MYSTIC HAND
(A.F.C.) Automatically tunes exactly as the set manufacturer intended. Prevents mistuning or other defect.

)MAGNA CERAMIC DIAL

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⊙METAL TUBES

and 8 other CROSLEY FEATURES



✲★)†⊙ 15 TUBES $167.50 — 44" Console
✲★)†⊙ 13 TUBES $137.50 — 43½" Console
✲★)†⊙ 11 TUBES $99.95 — 41½" Console
✲)†⊙ 9 TUBES $89.95 — 41½" Console
)†⊙ 7 TUBES $59.95 — 40" Console
)†⊙ 6 TUBES $49.95 — 39" Console

Prices slightly higher in Rocky Mountain States and west



CROSLEY stands always behind its warranty of the highest craftsmanship. It is only natural that the 1937 models bear Crosley's greatest achievements. Beautiful as to style, perfection as to science, and priced for you who demand the best at the least price, you're pleased to pay. See your Crosley dealer today. You will hear radio you've never heard before.

THE CROSLEY RADIO CORPORATION
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Edco Cameo Fragranceer



NEW—NOVEL GIFT!

These clever little city containers, when saturated with Edco Jardin Fragrance, "Fill the Air with a Fragrance Rare."

Cameo Design, in Black Bakelite Frame, harmonizes with all interiors.

Complete in GIFT BOX . . . $2.50

Other Fragranceers in 8 distinctive designs. 17 delightful odeurs of Fragrance to choose from.

[illegible]

ELLIS DAVIDSON CO., Inc.
42 WEST 21st STREET
NEW YORK

TOMORROW'S HOME will have an ELEVATOR

The Shepard HomeLIFT now makes it practical for homes of even moderate cost to have this great convenience. Architects find that eliminating the front stairway and substituting the Shepard HomeLIFT often provides better first floor arrangement at no extra cost. We predict that in the near future no residence without an elevator will be considered complete.

For Invalids and Older Folks

Developed primarily for invalids and old folks, the Shepard HomeLIFT has become a practical necessity for every member of the modern family.



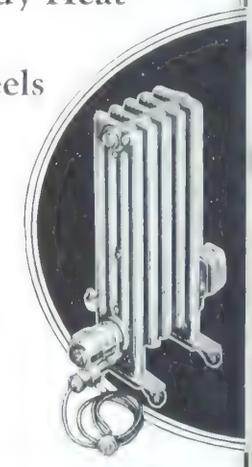
The HomeLIFT is made also [illegible] Automatic Operation, [illegible] Manual operation. Both [illegible] Write for booklet [illegible] and details.

The HomeLIFT is [illegible] The Home of [illegible] Floor Access Co., N. Y.

SHEPARD HomeLIFT

THE SHEPARD ELEVATOR CO.
Builders of Hand Operated Hoists Exclusively
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Handy Heat on Wheels



FOR those cool days, and damp ones too, in early Fall, when for an hour or so you want heat, this portable steam electric radiator is just the thing. Ideal for bathrooms, especially for baby bathing time. Just plug the cord in and in a jiffy heat is yours. Comes filled with right amount of water ready for immediate use. Is thermostat controlled. Also has automatic current shut-off, insuring economy and safety. Being on casters it can be easily moved from one room to another. It is a regular little high-efficiency steam plant. Made in 3 sizes. Send for special printed folder giving full particulars.

Burnham Boiler CORPORATION
Irvington, N. Y. Zanesville, Ohio

AN ARISTOCRAT OF HYDRANGEAS

(CONTINUED FROM PAGE 98)

d this alternate bath and feeding
n against all enemies. It has be-
the year-round bird haven of our
in.

ter July, when the umbels fade
the new shoots assert their vigor,
lant becomes a source of perpetual
on for its owner. Constant shaping
pruning is in order. Then we per-
the last crop of terminal buds to
for the flower show of next July.
e heavy, almost Viburnum like,
green foliage causes this Hydran-
o be an outstanding example of a
clean shrub. Long Island harbors nearly every bug ever born to add to the gardener's worry. So far (and I knock on wood) *H. petiolaris* has repulsed every insect.

Our original mother plant, during the last eighteen years, has given birth to many offspring. They cling to anything except a strictly smooth, painted surface; thrive in sun or shade; stand flood or drought, don't mind 20 below zero. They make a great cover for rustic fences. Even the bare twigs, of brownish-red tint, are most attractive.

—ADOLPHE KLEIN

WAYSIDE BOUNTY

(CONTINUED FROM PAGE 99)

iferous products made from tame
s.

ild Strawberry jam is distinctly
flavorous than that made from
vated berries. I remember the black
s of little jars set on stools to cook
r the hot Maryland suns of my
home. My mother always said that
-heat took the flavor and sun-heat
it in. Wild Strawberry jam is still
e in very rural neighborhoods. It
ne of the delicacies offered for
on the Gaspé Peninsula. The fragge of a patch of wild Strawberries
n announces it before the eye perves it, and the jam carries some- of this fragrance. This is true
of Blackberries. The blossoms are
ost too heavily scented, even the
s are sweet, and the fruit has a
pungent tang that is unmistakable.
ing my youth there were days when our old house was redolent from garret to cellar of a mixture of gustable smells—blackberries, spices and good brandy. These were the occasions of the making by our Great-aunt Mary of the year's store of blackberry cordial. Never was beverage better named for it was stimulating, reviving and cheering, and comforted and invigorated the heart. Blackberry wine was also made and much relished, and from these same shining, beaded berries jams, jellies and preserves. The wild blackberry patch, whether high-bush, low-bush, Dewberry or Swampberry, yielded treasure for children and housewives.

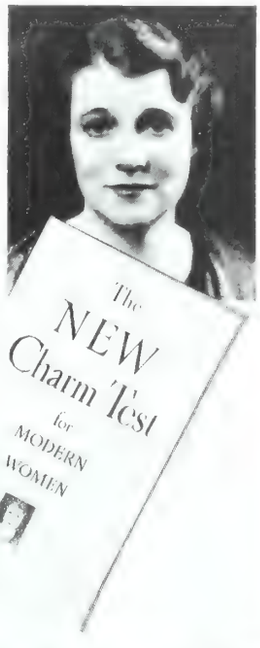
The red Raspberry, most urbane of wild fruits, found scrambling about in dry rocky places over a large portion of the country, makes first-rate jams, jelly, shrub, vinegar and brandy, and

(*Continued on page* 100)



Brush Up!

Keep Your Personality "In Step"



this changing world, the "sweet girl" the "cute girl" belong to the past. rn woman find herself in a new age— different standards, new attitudes, new ds. Whether you are fifteen or fifty e sentence often "dates" you.

things that used to win admiration now ignored or worse, they bring ers. Don't be deceived by the artificial elf-conscious laxness that spreads everylike a soft veneer. Life is keyed to a and more exacting tempo, and con- to speed up.

ny women are trying to fit smart rn clothes on to "gay ninety" or "post- personalities. Many women are be- ried by the pressure of modern life all very well to talk about "just be self" but do you really know what you' is, or what it can be or do?

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Soldier Gilt

Coral

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Write for New Fall Catalog

BOBBINK & ATKINS



ELDERBERRY BLOSSOM

WAYSIDE BOUNTY

(CONTINUED FROM PAGE 99)

...the unexpected flavor eaten raw with sugar and cream. The Black cap, or Thimbleberry, ripe in July and August is often met with during its long ...from fence corners or over tumble down walls offers a most toothsome meal to the wayfarer and may ...be cooked in various ways.

The wild Cherry had, and still has, ...considerable uses, medicinal and otherwise. Wild cherry brandy and the historic cherry bounce are as good today as ever they were. When living in the country I always made wild cherry brandy in bulk and putting it into attractive bottles offered it to friends as Christmas gifts. Made with a syrup of sugar and the brandy it was as good as any liqueur I ever tasted. The cherries themselves were dark and unpalatable, but they gave to the liqueur the faintly bitter flavor that added to its charms. Motorists between Montreal and Quebec in August will surely note the frieze of small boys, rampant against a background of hooked rugs, that lines the roadside. Each has a basket filled with cornucopias of reddish wild cherries, and their cries of "fi' cen', fi' cen'," (five cents) ring above the noise of the motor. We purchased and tried to eat these bitter wares, but one bite of these cherries was enough. But some one must like them or there would not have been so many confidently vociferous little boys, and we did indeed meet many walkers along the road who carried branches of the fruit and appeared to be consuming them with relish.

From the white blooms of the Elder was made a delicious and delicate wine. Elder flower water was also made, and was sovereign for keeping the complexion in good condition, vinegar from the pale blossoms was esteemed in chest affections, and a cooling lotion to ease bruises was concocted by pouring boiling water over the blossoms. They were sometimes also mixed in the batter of pancakes. Indeed, the Elderberry bush, so generally now ignored, was one of the country dweller's first friends in need. Small wonder it is found so frequently clustered about old farmsteads, screening the pig-sties and veiling heaps of refuse and discarded farm wagons. Even the young buds and shoots were pickled and made into salads, the leaves and bark had their uses and the berries, while making a wine less good than the flowers, were still thought well of and, well blended with spices, they were made into pies, puddings, chutney and ketchup. And it was a crop that never failed, whatever might happen to the more temperamental strawberries and raspberries.

The Mulberry in this country at least is surely the forgotten fruit. I know of no use that is now made of the teeming fruit of this prolific tree. The native Mulberry, *Morus rubra,* is widely distributed, and when the colonists found it to be so plentiful in the stark new land they were elated, having in mind the easy feeding of the profitable "silke-worme", but the leaves of our Mulberry were found unsuitable to these fastidious "beastes". But the thrifty colonists, doubtless remembering to how many uses was put the European Mulberry (in England they were raised under glass as well as in the open), did not let it go to waste. I find recipes for wine, brandy, pies, jam, puddings, syrup of Mulberries, honey of Mulberries, and ways to preserve them whole. One wonders a little at all this for it has to be confessed that the taste of the fruit is insipid. Doubtless spices are the answer, freely used, and I note that the wine was fortified by

(*Continued on page 101*)



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WILD BLACKBERRIES

WAYSIDE BOUNTY

(CONTINUED FROM PAGE 100)

ar and spices and plenty of good nish wine.

ll the old books have much to say ut mulberries. William Langham, ctioner of Physicke", 1633, charges o "put ripe Mulberies into wine, if swimme, the wine is pure, if they ce, it is mixt with water." He also ounces that the bark is a "treacle inst the Poyson of Henbane", and observes as well the lateness of the lding of this tree, for which reason as called the wisest of trees—"When tree beginneth to bud, the chiefe d of winter is past." The Mulberry one of the fruits that gave its name a color, for "murrey", once vastly ular with fashionable dandies, is mulberry translated to popular use. Wild Plums yielded that best of reads", plum butter, known to all ntry-bred children, as well as marlade, jelly and pies. The wild Crabple, following its spring ecstasy of nted pink bloom with a burden of ttish yellow fruits, hard and forbidng to the palate, but fragrant, is capable of conversion into the raciest of jams and jellies, supremely superior to those made from cultivated varieties.

A stretch almost anywhere along the Atlantic coast will yield the resourceful housewife much valuable material for several uses. There she will find the bunched gray Bayberries for manufacture into scented candles; Cranberries, inevitable accompaniment to the national domestic bird, and the plump bloomy little Beach Plum. Bayberry candles are still sold locally, the Cranberry bog has come to be an important enterprise in certain localities, and I know of no jams or jellies that excel those made from the Beach Plum. They have a wild tartness and a faintly bitter flavor that add immensely to their zest and make them especially acceptable to serve with meats. In May the Beach Plum bushes flutter over the dunes and along the beaches like so many expectant brides, arrayed in purest white. In the late summer the red-purple fruits hang thickly and are easily harvested.

(*Continued on page* 102)



WILD GRAPE BLOOM

GARDEN MART



Horticulturally speaking, November is a month of important decisions—important because winter will soon put an end to many outdoor garden activities, and also for the reason that what is done now is irrevocable in its effect upon next year's plant effects.

Because this is about your last chance, though, is no reason for hesitation. The great majority of hardy plants, both woody and herbaceous, can be set out successfully in November, especially the early part of the month—and so can the bulb family. It is quite feasible to plant an entire landscaping plan now, so don't hesitate to "go to it" with first-class stock from dependable sources.

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"DON'T BURN YOUR LEAVES!"

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WAYSIDE BOUNTY

(CONTINUED FROM PAGE 101)

I do not know if New England housewives still make use of the scarlet barberries that dangle in autumn, amidst reddening leaves from thorny bushes that line the roadsides and foregather in fence corners throughout the region. I well remember the storeroom shelves in my father's old home in Massachusetts that always held many jars and glasses of preserves, marmalade and jelly made from the barberries gathered from along the wayside. These, like the beach plum products, possessed a pleasing tartness, and no amount of sugar added could disguise it or convert them to the sickening insipidity possible to cultivated fruits. The Barberry came to New England so long ago that its alien nationality has long been forgotten. It is a Yankee boon as Boston baked beans and codfish balls.

"'Possums and 'simmons come together an' bofe is good fruit." Any one born southwards will remember how the tall round-headed Persimmon trees are the object of interest not only to 'possum and pickaninny, but to many a "white chile". But the opossum probably never makes the mistake of eating the fruit before the frosts have had a chance to act upon its unpleasing qualities. This cannot be said of the greedy specimens of humanity, black or white, who time and again get for their pains a mouth full of "fur" and an oddly contorted face. A tall persimmon tree stood in the midst of our Sweet Potato patch in Maryland and my experience never taught us to wait until the frost had done its ameliorating work upon fat little "puddings", robbing the their unkind asperities.

The persimmon, *Diospyros virginiana*, must have been one of the fruits to be noted by the hungry settl for it is frequent in open woods a sandy places from Rhode Island sou woods. But I never knew of any being made of the fruit save as a m for the casual wayfarer, the child and the opossums. An early traveler Virginia, however, wrote home, "Th have a plum which they call pessimi like a medler in England but of a deep tawnie colour." And after describing strange effect of it when eaten unri he goes on to say that when it is ri it is "a reasonable pleasant fruit son what lushious. I have seen our peo put them into their baked and sodd puddings, there be those whose ta allows them to be as pretious as t English Apricock." I have search through many old cook books but have found no uses for the "pessimin in early colonial cookery. Doubtless t shrewish fruit was abandoned in fav of the many of more amiable characte

All this is to give the merest hint the good that may be derived from wa side bounty. And there is no space include recipes. But to any thrift housewife who will send me an addres ed envelope I will dispatch the rule f any of the delicacies here mentione or for dandelion wine, root beer, swe flag candy, fox grape sherbet, spearmi sling, mint or clover vinegar.

HALF-ACRE GARDEN

(CONTINUED FROM PAGE 101)

[illegible] to its shape.

Define now the boundary of each [illegible] (whether flower garden, woods, pool, etc.). Each area should have a definite space allotted to it, and its boundary marked; a wall, a hedge or a trellis. These boundaries should be formidable in some instances and must prevent the observer from seeing the whole place at one glance. A half-acre viewed at one time is unbelievably small.

Now that the areas are defined, the problem is to obtain privacy for each. This is absolutely essential. Essential because privacy in itself gives a feeling of space. The American understands very little the meaning of privacy in his home grounds, but he is learning from the European and the Asiatic. The appreciation of it comes with the older civilizations. We, a new civilization, will want it more and more as we learn to understand it. Even now we feel the need of quiet, relief from the rush of life. And there is no quiet without privacy.

To obtain privacy, plant along your boundaries to hide the garage next door. Plant out the front street. Endeavor to keep open any attractive views of the neighbors' lawns and trees, unless by so doing your own privacy is destroyed. If so, plant out the views. Privacy of your outdoor areas is as essential to a well-ordered place, however small, as the privacy of your dining-room.

Next determine one or two (or perhaps three) vistas running the direction of your longest dimension. By vista, or axis, is meant an open view, often straight and sometimes very narrow. These vistas should lead to your choicest views (as determined above) and should begin from important doors or windows or perhaps from the terrace where you sit. Almost never plan a vista with a tree in the center; it should pass the trees by.

Then determine one or two cross axes, at right angles to the above. Choose places where the greatest distance can be obtained. This will give your lot a feeling of breadth.

Before going any further, formulate your plans on paper, so as to clarify them in your own mind.

So far you have seclusion, and you have the vistas arranged, and also the areas placed where you want them. How now to obtain more feeling of space and distance?

Take a view and partly obstruct it, a process that always makes the view more distant. The art is to show that there is something to be seen but to make the observer proceed in order to see more clearly. Try another: the element of surprise. It helps to give a feeling of space. Develop an attractive nook that is unseen until entered. It will almost always convey to the subconscious mind the feeling that there are still more areas undiscovered.

Another way is to plant an avenue of trees (double row), planting rather close. This gives a sequential line for the eye to follow. In doing this the trees may be placed so that they converge very slightly at the far end of the

(Continued on page 104)

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Francis L. Wurzburg, Business Manager. Sworn to and subscribed before me this 21st day of September, 1936.
(Seal) Elizabeth B. Heidroth, Notary Public. My Commission expires February, 1937.

HALF-ACRE GARDEN

(CONTINUED FROM PAGE 102)

avenue, in order to make the distance seem greater than it really is, an illusion in perspective. Do this with the greatest of care, and don't get caught, for a faked perspective that is noticeable to the eye is anything but attractive.

A gateway at the end of an axis brings to the mind of the observer the feeling that it leads to something beyond, and with this feeling there is an added feeling of distance.

In the color scheme, remember that blue and mauve flowers when placed far off seem further away than they are in reality. And remember, too, that the foliage of small-leaved trees and shrubs when planted at a distance appears to be further away than the foliage of coarse leaves. In other words, the foliage of the Locust at the end of an axis will suggest more distance to the observer than the foliage of the Catalpa. These are simple rules.

TO GAIN DISTANCE

Another one is to keep the boundary lines undefined in places where there are attractive features on adjoining properties. For instance, if there are woods on the adjoining lot, plant trees so that the woods will grow over the boundaries and into your own lot, using same variety of tree as already in the woods. Before you know it, your neighbor's woods will be a part of your own.

The accompanying illustrations show a little place in Chestnut Hill, Philadelphia, where some of these rules have been followed. The lot is only 100′ on the street, and 180′ in depth (less than half an acre). The house is neither large nor small, its outside unarchitectural. Inside are an entrance-hall, living-room, dining-room and library besides kitchen and pantry on the first floor. It is situated, fortunately, back (about 40′) from the street, where motor traffic is continuous and noisy.

Complete privacy has been obtained by high fencing in conjunction with shrubs (mostly evergreen) and trees along the street and side boundaries, there being houses but 80′ away on either side. Seclusion is thus assured at all seasons of the year. At the rear of the lot views have been allowed to include lawn and trees of an adjoining neighbor, whose house is hidden.

Three important axes have been developed running parallel to the length of the property. One is from the front door looking in the direction of the street. Another from the French door in the living-room, looking to the rear and into neighbor's property in the distance. The third runs the entire length of the property from front street to rear line and crosses the uncovered terrace.

In addition to these, there are three cross-axes running at right angles to the axes mentioned. One in front of the house across the Woods Garden; one in the rear, across the Enclosed Garden and through the Miniature Orchard; and one, of short length but important, from the living-room looking across the terraces (covered and uncovered) to a fountain. The purpose of these axes is to give distance from all view points and also unity of composition.

The area between house and street is devoted to a Woods Garden, originally an ugly front lawn without privacy. An old Ash, Pin Oak and two Beeches give shade to Holly, Rhododendron, Laurel, Andromeda, hundreds of Ferns, evergreen groundcovers, wild flowers, and bulbs. A marble figure symbolic of Spring is the only architectural decoration in the Woods. It is placed there to give distance when viewed from the Enclosed Garden at the rear of the lot.

The Terrace with marble fountain, at the side of the house, is sheltered from adjoining property by more high fencing covered with vines. An old Spruce and Horsechestnut give shade and seclusion. The Terrace, paved with flagstone and brick, is the out-door living-room throughout Summer months. A moss-covered wall separates it from the Woods Garden. There are three jets of running water on this small terrace, the fountain on the axis, a dipping-bowl for watering pots, a bird-bath against the wall. The continuous sound of water helps one to forget the noise of traffic which, though invisible, is all too near.

A small breakfast terrace with table and marble bird-bath adjoins the living room at the back, and a gate through a high fence (concealing the drying-yard) connects the terrace with the Summer kitchen, making meals accessible and easy to serve. The axis from the living room French door passes across this terrace. Sentinel lions, three pairs of them, guard the axis. They are placed at regular intervals to form a sequential line for the eye to follow. This arrangement has the same effect on the observer as a sequential planting of trees. A diminutive lawn with stepping-stones leads to an Enclosed Flower-Garden 30′ x 40′, a 8′ high hedge making the enclosure. A pool, raised up and suggesting a well, with stone figure-head spurting water, is the central feature of the garden, and two old Cryptomerias are silhouetted against the western sky.

The next area (to right) is a Miniature Orchard; old Apple and Pear trees give dense shade, and Rhododendrons (with underplanting of Ferns) give enclosure. A millstone table with carved basket decoration marks the center of the orchard. Around it there are chairs.

THE VALUE OF SEPARATION

Each of these areas is hidden from the outside world, and each is lived in as if it were a room of the house itself.

So this little half-acre lot, though constructed on a limited budget and crowded into small area, contains five distinct parts. And the various axes cross these parts, drawing them together, and holding them firm as the threads of a firmly woven fabric. Perhaps there is a feeling of unity in composition, perhaps a feeling of seclusion and privacy, and especially a feeling of distance from an occasional distant glimpse. These are what the architect has wanted. Study the pictures and see if they do not suggest a property larger than a small backyard.

The result has come from some of the few mentioned rules. Try them and see if you are not surprised at your ability to give the half-acre lot a feeling of space.

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Mrs. Eugene Atwood's garden terrace at Stonington, Conn., is an outstanding example of living comfort combined with pleasant outlook. Armand Libbertz, landscape architect

SOME HINTS ON GARDEN SHELTERS

by G. T. Huntington

The realistic gardener knows well enough that [illegible] is not conducive to [illegible] but remains nevertheless that one's moments of ease, not relaxation, are the most pleasurable of all the time that is spent in the garden. It is far from my intention to sentence the gardener to [illegible] and backaches of digging and planting, they have their own compensations, of course. But you will agree, at you let your real inner consciousness express itself, that the deepest satisfaction of all is to pause in some comfortable well-chosen spot and, surveying the ultimate results of all the planning and labor, realize how immensely worthwhile they are.

First of all, then, let the garden shelter be so located that it commands a real view of the garden—an extensive outlook if the area be large, a definitely intimate close-up for the planting of smaller size. The shelter, too, should in itself be an integral and usually a primary feature of the landscaping plan, serving perhaps as a terminus for some vista, a background, or perhaps a prominent accent for a composition that otherwise would be a bit monotonous or uninteresting. Needless to say, its size must be properly proportioned to that of the garden itself, particularly avoiding any tendency to overbalance.

As to the type of the shelter, the possibilities are so endlessly varied that only a few general rules can be laid down. Perhaps most important of these is that there be some sort of roof to exclude too ardent sunshine and, by preference, to keep the inmates and furnishings at least reasonably protected from sudden showers. Secondly, let the materials and construction be such that they will withstand the winter as well as the summer elements, for garden shelters cannot be stored in the cellar



A FREE and delightful outlook, coupled with shelter from rain and overzealous sun, characterizes this thatch-roofed garden shelter whose furnishings, informal and appropriate, are secure from the stress of Summer weather

SOME HINTS ON GARDEN SHELTERS



In the Greenwich, Connecticut, garden of Elon Huntington Hooker a stone floored terrace overlooks the simplicity of a rock-sided pool

oon as snow flies, like an unat d table or chair.

om the very nature of the case, and inviting physical approach departure must be provided for, of course there must be nothing to fere with the pleasant outlooks the shelter's interior. Thus, if the selected is well within the garborders, it is generally advisable ve a shelter with open sides and a view in all directions. Where the er is at one end or in a corner, ever, it can be closed at the back on the less important sides, leaving the garden face open.

et a word of caution be spoken nst the tendency to make of one of e garden resting spots a mere archiural feature, more or less devoid of vision for really comfortable loafing. r all, such a shelter should invite body as well as the eye, and this ns some sort of seating arrangets which will make one want to use them and come back to use them again. Wicker, wood and iron are the best frame materials for the movable pieces, while for benches and similar permanent pieces the choice may well lie between wood and cast stone.

Since night air is damp even in a midsummer drought, all equipment that goes into the garden shelter should be chosen with an eye to its durability to withstand moisture. This applies to pillows and all fabrics, as well as to the furniture proper. Don't plan to cart a lot of perishable things indoors every time a cloud appears in the sky, or your shelter will become an object of scorn instead of pleasure.

Finally, don't overdo it! Not every garden can be improved by a real shelter—for many, especially small ones, the resting spot had better be no more than a good open bench at a strategic point. A garden house is not a be-all and an end-all; properly, it must deserve and justify its use and placement.



Massachusetts, at Manchester-by-e-Sea, is the garden of Mrs. John R. cGinley. One of its prominent and most successful features is this shelter house equipped with folding glassed doors to be used for inclement weather

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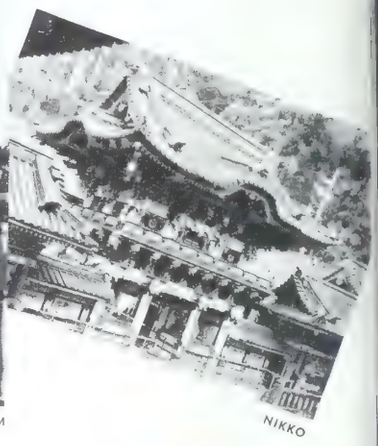
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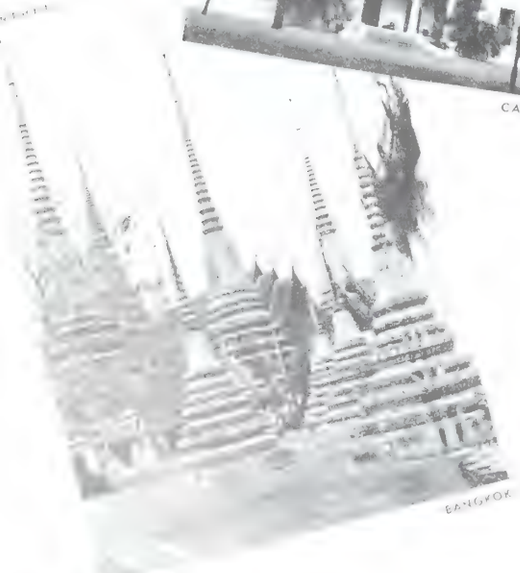




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You've always wanted to ride in a ricksha, or slide down the surf at Waikiki. You want to stand under the Cherry Blossoms at Kyoto, and see that perfection of white marble, the Taj Mahal. The only way to realize all your ambitions is to jump on a cruise boat and sail around the world. We have five suggestions for the world-cruise-minded, varying in length of time, itinerary and expense. Four trips leave in January and return in May. The fifth is the year round service of the Dollar Line which has bi-weekly sailings from New York.

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HOUSE & GARDEN

é Nast Publication

December 1936



CHRISTMAS GIFTS

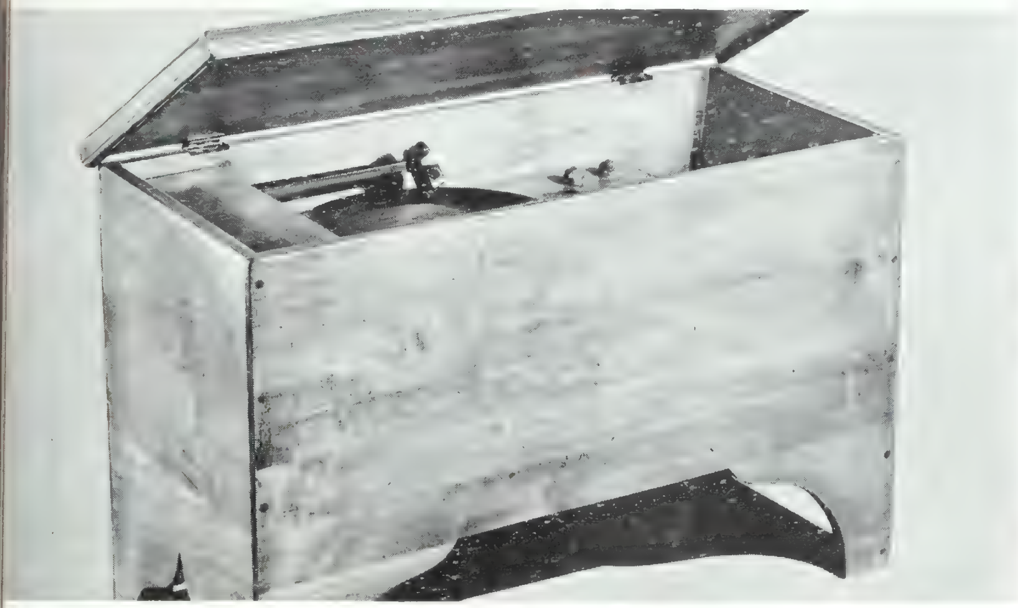
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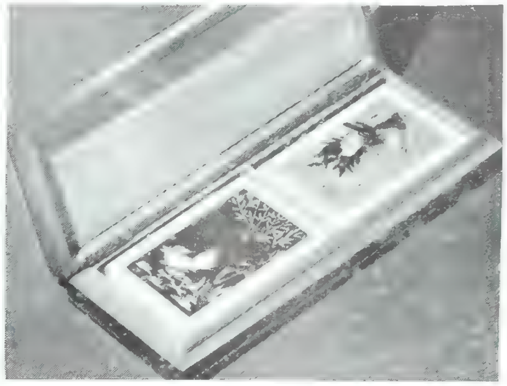
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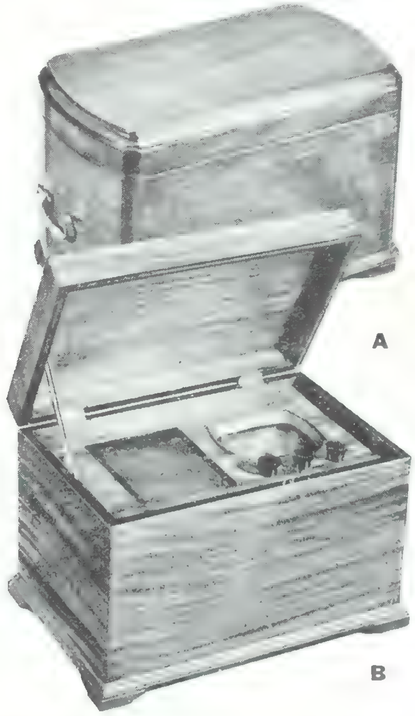
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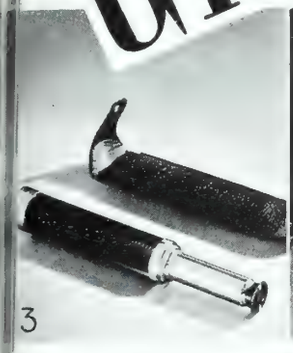
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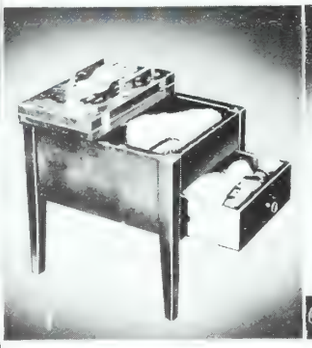
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4. ALL-IN-ONE KITS. Inside this zipper-closed, pigskin-backed clothes brush, are fitted complete male toilet necessities for emergency trips, week ends; keeping travelers well within luggage weight or space quotas. A good office valet, too. $5.75.

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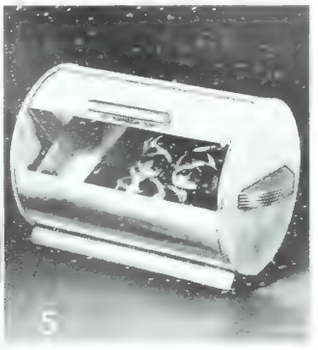


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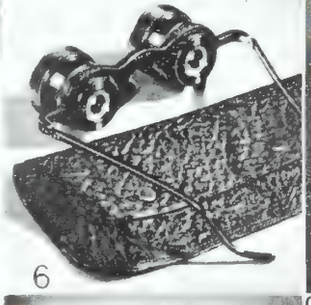
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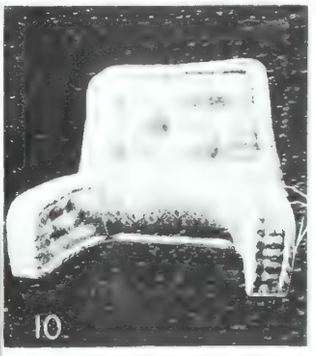


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7



10

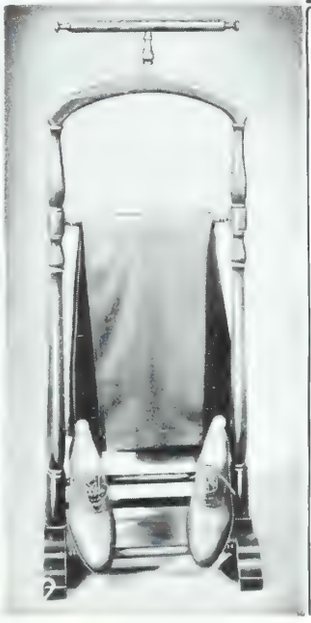
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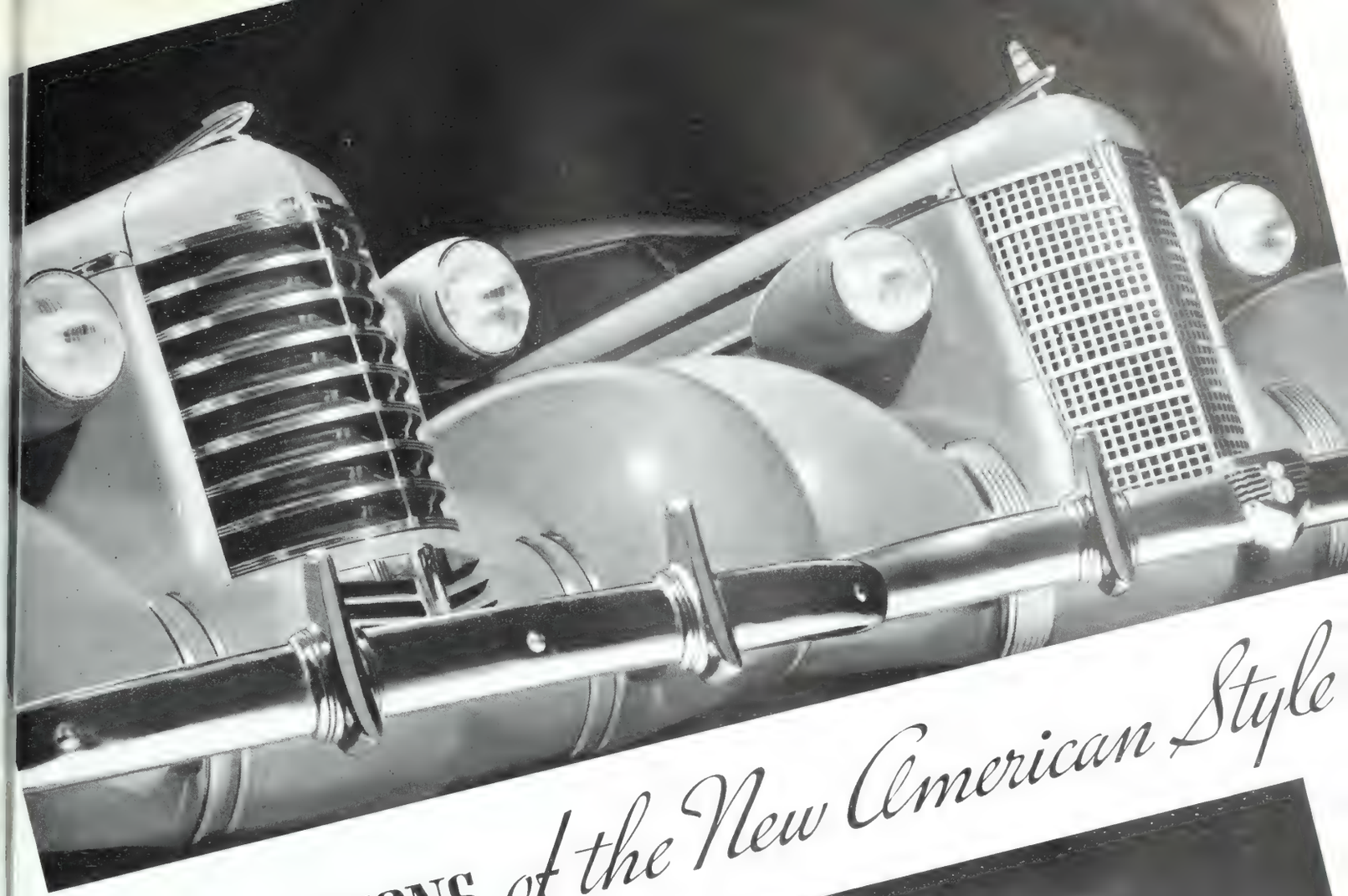
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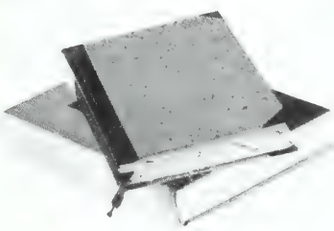


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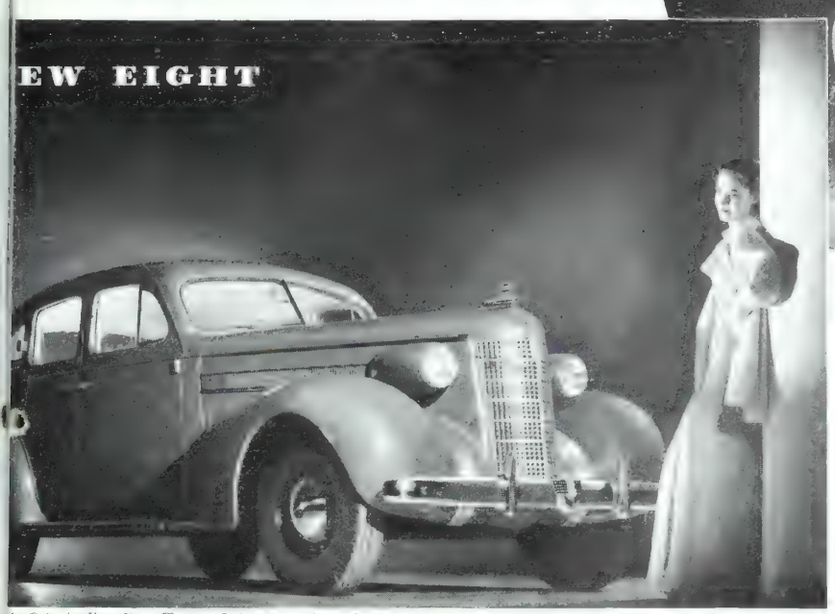


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OUT OF THE WEST From the Pacific Coast come reports of a sharply accelerated building activity throughout the State of California. These accounts cannot be written off as traditional California enthusiasm, for the facts are there to support the case. Los Angeles, for instance, is second only to New York in construction of new homes for 1936, and San Bernardino leads Chicago, the nation's second city, in building permits by a margin of 54. Down in the San Fernando Valley one firm which has sales control over ten major developments reports 2,313 structures, totaling $1,200,000, now under way. Southern sections of the State particularly are now in the grip of a real housing shortage which is bringing about increased new construction, greater public interest in real estate and a distinct trend toward suburban development.

As all indications point towards a continuing upward climb in real estate next year (and a corresponding rise in prices) purchases made now on a safe and sound basis should bring a good return later.

LOS ANGELES Construction of thousands of new homes in Los Angeles and vicinity has created a building boom in Glendale and other residential sections that seems about to rival the boom days of 1925 when Glendale was the "fastest growing city in the United States". The building permits in Glendale for 1936 to October 5th total $3,895,554 compared to $1,317,444 last year, a gain of $2,578,110. The great activity is due principally to the FHA home financing plan. The steady increase of people coming to California has created a demand for rentals that so far has kept up with the new building by filling up houses as fast as vacated. Eastern style house plans are seldom used in California because the conditions are so very different. The mild climate justifies the use of more windows to let in air and light. A majority of houses have no basement or only a small one for an automatic natural gas furnace. The building permits mentioned above include permits for 535 single-family houses, 11 duplexes and 3 larger apartments.

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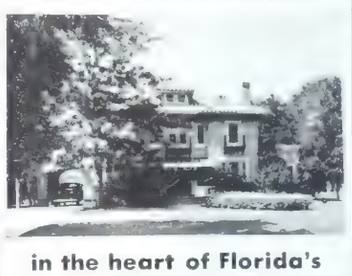
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UNDER THE ROOFS OF MANHATTAN

SCENIC SYNOPSIS RE-VIEWED FOR HARRIED HOUSE-HUNTERS

The fun of living in a residential district with all the advantages of an individually planned home and none of the drawbacks of laying yn carpets or stowing about color emes can be accomplished by tacking your door knocker on one of the ny apartments at the Hotel Carlyle. hen you enter the main hall at 35 st 76th Street you will immediately preciate its residential atmosphere e octagonal entrance and ensuing er might be those of a well planned vate apartment, so distinctly unel-like are they. Then the main din- room is divided into three small tions each unimposing and comforte yet smartly planned. For special ertaining there is an individual suite hall, dressing rooms, card room, din- room and roof garden, should your n apartment be of the smaller va- ty.

Individual lodgings run from one to ooms of the studio, duplex or general iety. Every one of them has been autifully carried out with an eye to tail, color and furniture, so that you n live in luxury in either the smallest artment or the most elaborate of wer suites. People who haven't the ergy for a walk in the Park nearby ll find a gymnasium fully equipped wn to the latest electrical gadgets. As r the children, they can continually sy themselves rain or shine. Those of hool age may possibly attend some of e many private schools located near hand. Restaurant facilities, and very od ones too, are in the Blue Room nd Bar on the street (prix fixe) and e more formal Regency Room where, you can take your eyes off the charmg décor long enough, you will enjoy e culinary arts of the meritorious chef.



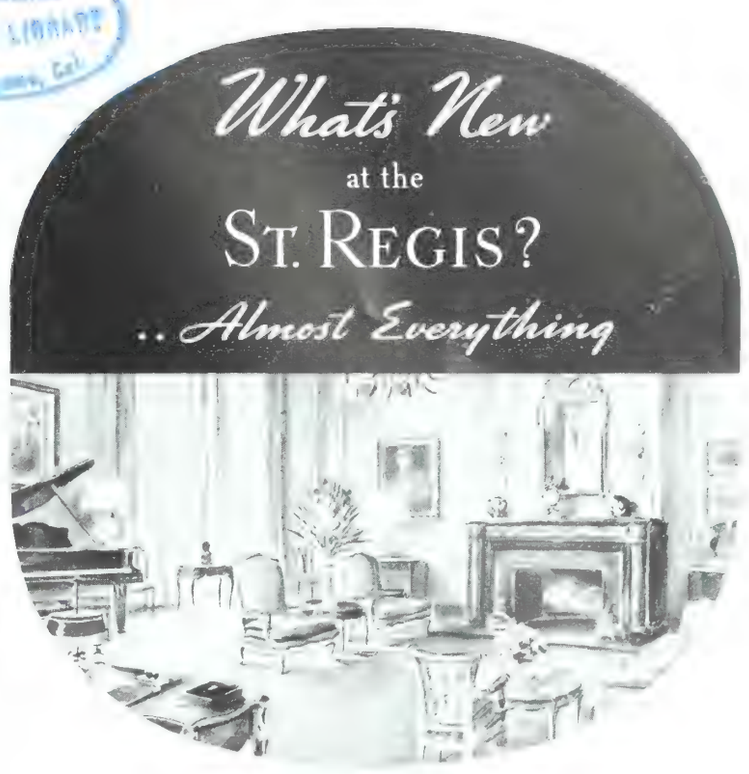
It seems strange to believe that one of the most active places in the city—the Waldorf-Astoria to be exact—has special apartments here one can reap all the ensuing enefits thereof from a serene vantage oint of his own. The Towers, a separate section of the hotel with its own ntrance off Park Avenue, and its own pecial elevators forms an individual roup of private residences running rom the 21st to the 42nd floors. All of hese layouts, whether 2, 3, 4, 6, or 7 oom arrangements have been superised and decorated by leading firms hroughout the city. No two of them are like. The room service kitchens are letached from the downstairs culinary centers, and the cooks there concentrate on your own form of table requirements—even to complying with favorite recipes. A special dietician is employed to take care of children's meals. Separate emergency hospital, medical and dental service, laundry and mending, not to mention the services for shopping, travel and secretarial work, are all available in this almost miraculous miniature development.

Inasmuch as the Waldorf is the world's largest hotel such varied sources of general entertainment as the Empire Room, Sert Room, and Starlight Roof are almost a matter of course, although each of them is an individual reason why non-residents find themselves making special trips to the locale. Other highlights are the Norse Grill restaurant, the Men's Bar and the Lounge Café. In other words, whenever your home life demands a sudden change, it's a very simple matter to come down from your castle and find yourself in the midst of a completely new and varied world.



Regarding the quiet aspect of the façade at the Beekman on Park Avenue at 63rd Street, you would never suspect the gayety within doors. The Beekman is, of course, a strictly residential hotel, and the delights therein primarily for the benefit of tenants only. Everything is planned for their well-being, from the apartments themselves to the various dining and entertaining rooms. The former, of the non-housekeeping variety, range from 2 to 5 rooms, and constitute the majority of layouts. Most of them are unfurnished, although furnished units are always available. Tenancy is by lease only.

Concerning general merriment, there is the main dining room and bar, plus three exceedingly pleasant well-planned reception or extra dining rooms. One of the nicest things about the arrangement here is that the bar off the main room is designated and decorated as a more or less European Lounge Bar, where people may linger comfortably over coffee and liqueurs after their dinner. This naturally distinguishes it from the general run-of-the-mill noisy cocktail bars. Each of the other rooms has been thoughtfully decorated and arranged with a view to entertaining in a moderate manner. But those who wish to be amused elsewhere will find themselves conveniently located and fairly adjacent to much of the night life available.



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TRAVELOG

A directory of fine hotels and resorts

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Hitting only the high spots, we find the Miami Biltmore $10,000 Open golf tournament beckoning the aristocracy of the fairways December 4-7; the Miami All-American Air Races set for December 10, 11 and 12; the racing season opening at Tropical Park on December 14; the Miami Kennel Club Puppy Show and the Greater Miami Tennis Championships both scheduled for the middle of the month; the National Interscholastic Gridiron Classic to be played on Christmas Day; and the Miami Biltmore Olympic Stars Aquatic Meet December 27-29.

A celebration that annually revives a Mardi Gras atmosphere reminiscent of Nice in an earlier era, New Year's Eve in Miami will be marked by festivities at many of the fine hotels. Rounding out the holiday calendar will be another gridiron classic, the annual Orange Bowl football game on New Year's Day.

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St. Petersburg

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The Huntington. A resort hotel of merit in beau

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Lantern Lane. St. Petersburg's finest water fr

Princess Martha Hotel. In the heart of St. Pete

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867.

868.

869.

870. ORREFORS is the exquisite Swedish

you can choose unusual crystal tableware.

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872. FRAGRANCEERS keep a home for

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873.

for rare wood in West Africa and Central America shows you how to identify

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874. HOW

look for in selecting maple furniture; and

875.

more than fifty years. Each piece is serial-

876. AMERICAN MODERN, described as "the present-day continuation of Colonial American furniture", has found interesting expression in furniture designed by

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spring mattress, or the outer-spring type

tion said to make it warm in Winter, cool

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879. SLEEP AND RELAXATION TO

decorators. It pays special attention to the Ostermoor inner-spring mattress made with

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880. THROUGH THE SEA GATE

luscious and timely bits to serve with the

881. KITCHEN-TESTED RECIPES takes

the making of desserts, and in such de-

882. WINE HOST'S HANDBOOK

little manual on fine spirits and wines—a bit of history, some words of wisdom on

—and a chart on what to serve with what.

883. WINES: How, When and What to Serve . . . a little volume about the great wines of the world; which to keep on hand; using them as flavoring; and menus for

884. THE ART OF SERVING Wines and Champagne. A booklet of recipes and suggestions. Tells about Great Western

can, yet so superb in quality it has won

885. HOW THE WORLD DRINKS

periments, with Vermouth recipes trans-

world voyage of discovery, to see how people of every continent take their Vermouth. W. A. TAYLOR & CO.

Travel

900. SOUTHERN CALIFORNIA invites

tions with enticing photographs and a picture map. It solves all the problems of what to see and how—when to come and

901. NEW YEAR'S IN CRUISE

Nassau aboard the famous liner Berengaria

completely away from the old grind—at a cost of $77.50 and up. Send for this folder for details of cost, itinerary and

902. SHIPS AND PORTS of the Great White Fleet invites you aboard the passenger boats of the United Fruit Co. lines, to visit the spacious cabins and public rooms, the wide decks and swimming pools. And

903. HOW TO SEE FLORIDA

Southern Resort tells you how to plan a Winter

the things to

each resort town of the storm

with each pertinent fact as to travel costs and hotel rates, and the outlines of

904. JAPAN in Winter, with its

climates from the mild to the snow-mantled, offers sights very different from a summertime visit. This folder will help you to picture yourself ice-skating at Nikko, skiing in the Japan Alps, celebrating the New Year festival in Tokyo or watching the plum blossoms open in February! N. Y. K. LINE.

905. THE CHATEAU FRONTENAC in historic Quebec offers the Canada-bound traveler some inside views of the famous

with a bird's eye view of the city, marking all its points of interest. If you're keen for Winter Sports, get acquainted with the Frontenac in this book-

906. WEST INDIES CRUISE aboard the luxurious Saturnia is an invitation to spend Christmas in the sunshine—to celebrate a gala and colorful New Year's with the rhumba rhythm of Havana—to visit exciting places in a 12-day holiday that's fully outlined, prices and all, in this tempting travel

907. CHRISTMAS AND NEW YEAR'S CRUISES of the S. S. Manhattan is an eleven-day holiday that celebrates Christ-

at sea, landing you at Nassau for a dip on the 26th, in Kingston three days later, in Havana for New Year's. This well-illustrated folder tells the whole story in

908. CRUISE ON THE S. S. CHAMPLAIN invites you to a French Line Christmas tour that requires only 2 business days in addition to the regular holiday

days of delight under a tropical

with the ship very near, while you stop off to visit Nassau, Port-au-Prince,

Miscellaneous

909. RUSTICRAFT FENCES is an at-

to think about and plan for now, for action in the spring. It gives you photographs and specific information on attractive fences of many types for your home or estate. RUSTICRAFT FENCE CO.

910. THE HOLD-HEET SYSTEM of Home Air Conditioning is described for you in a folder that takes the subject apart to discuss its various phases: air circulation, air filtering, summer cooling and winter heating. It's most informative.

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at Tulleries at when to plant and how

and how to give your garden Winter care. The other three are "Growing Plantlets from Seed", "Preparation and Care of Soil", and "Building and Upkeep of Lawns". They make important Winter

912. DIRECTORY OF GOOD SCHOOLS

to the

compiled by House & Garden to help you solve the vital problem of the right school for your boy or girl. HOUSE & GARDEN.

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G-E Dishwasher in both individual and combination sink cabinets.

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WHEN THE TABLE IS CLEARED THE DISHWASHING JOB IS DONE

All your dishes—glassware, chinaware, silverware, pots and pans, too—are thoroughly and *hygienically* cleaned by a scalding spray of water much hotter than human hands can endure. The dishes are dried by their own heat and require no wiping.

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GATHER IN MODERN BEAUTY. this refreshingly different room gives no hint of its cave-man oldness. Old plaster walls hide beneath colorful Armstrong's Linowall, durable and easy to clean, just like the Armstrong's Linoleum Floor. And please note that floor. It's one of the new Fashion-Thrift designs now on display at linoleum stores. These new creations of Armstrong designers are truly exciting! They'll inspire you to do things with color that will give your bathroom—or *any* room in your house—a look of luxury. And they'll give you a *feeling* of luxury every time you walk on them. Cleaning is quick, and waxing is effortless if you use Armstrong's self-polishing Linogloss Wax. And the price will appeal to the thrifty! The most satisfactory way to install linoleum on wood floors is to insist on a permanent job cemented over felt.



WRITE FOR complete specifications of this modern tiled bath. Four Inco Walls are Armstrong's Linowall Ivory No. 704 and Black No. 705. Floor design No. 0346 is one of the new Fashion-Thrift patterns now featured at local stores. When you see them ask your merchant for "Fashion-Thrift Floors for Honeymoon Homes," a new free book illustrating this and other rooms in full color.

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. . . New book of room fashions offers assistance for planning [illegible] rooms. In Cards for Floor [illegible] Keep Home [illegible] Enclose 10c [illegible] Armstrong Cork Products Company, Floor Division, [illegible]



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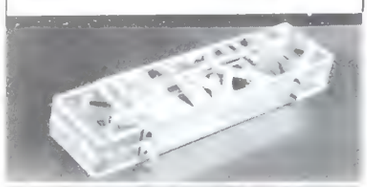
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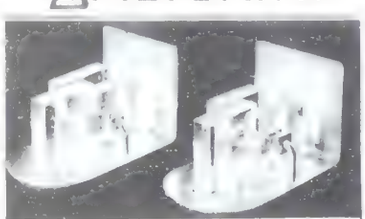
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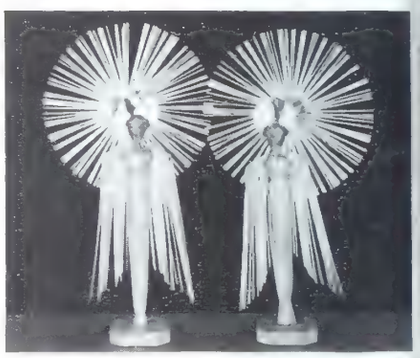
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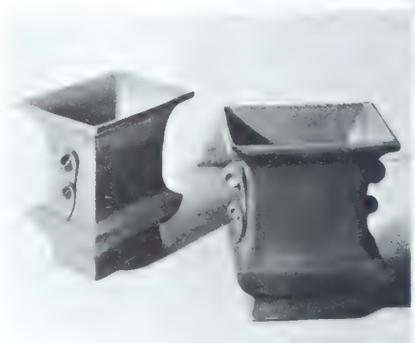




Definitely the Lustre ... is for ... needs ... concerned ... at least. Representative ... made by ... Swedish ... peasants ... are ... amusingly ... executed of ... and wood. Wood ... heads ... painted, ... the figures ... on ... Separate ... costume ... straw and ... old paper. 14", ... 10", $1.00. From ... Peddling ... Street, New York.



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Believe it or not, ... but $5.50 the pair. True ... but they have quite a ... air, and ... Chinese ... enables them to ... modern or ... Turquoise or old white. ... Company, Walnut and ... Philadelphia, Pa.



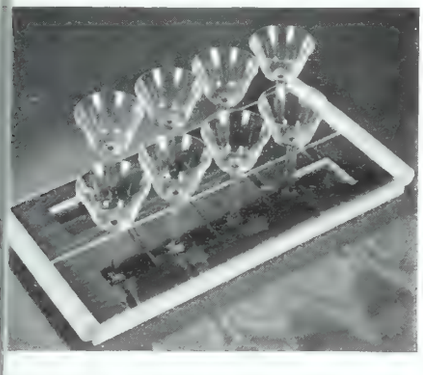
Already thinking ... Santa Claus with an eye ... godmother, this little ... can't wait ... Her yellow felt hat, blue dress ... waistcoat and wooden rake ... apart as the gayest little doll imaginable. And she ... $2.50. F. A. O. Schwarz, 745 Fifth Avenue, New York.

ROUND

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GRACEFULLY silent, these five little figures do more to convey the spirit of Noël than forests of trinketed trees. Colored softly in dull blue, jade, soft purple and beige and made of a plaster-like composition material very reasonably priced at $5.00 the set. You may see the crêche complete at Gerard Inc., 48 East 48th Street, New York



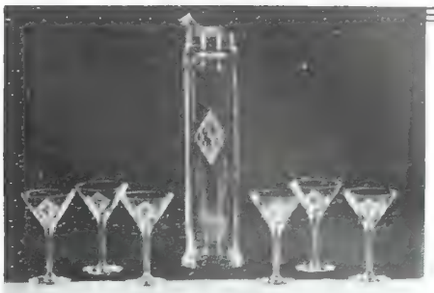
ALL lined up ready for scrimmage or a touchdown maybe, are these securely placed cocktail glasses. They slide into firm positions easily, and hence can stand any amount of toting about. Perfect solution for the perennial cocktail-party hostess. The little tray is formed of a blond wood. $15.00 Pitt Petri, 501 Madison Avenue, New York



THE prostrate position of the elephant has nothing to do with elections. He's just ornamental, of course, so shown with him is a finely constructed pearwood cigarette box which exactly matches his own sunburned glaze. Box is made by a Connecticut craftsman, $3.50. Elephant, $4.00 at Arundell Clarke, Ltd., 620 Fifth Avenue, New York



AN excellent way to make time: i.e., in presenting a clock to some fortunate soul. Heavy blue mirror glass with white enamel insets around the outside make it extremely decorative. New Haven movement—runs for 30 hours. Costs $10.00. A simpler square model may be purchased for $5.00. From Dennison's, 411 Fifth Avenue, New York



The height of this stunning cocktail set will thrill you. The crystal shaker with chromium top stands 16" high. The graceful glass is 5½" high. Set complete with 3-letter monogram $6.00

Extra cocktail glasses may be had for $6.00 dozen.

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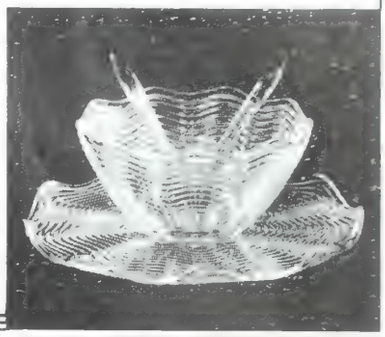
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MEMPHIS TENNESSEE

FRESH CAVIAR FOR CHRISTMAS



So stimulating at Vendôme's—because our special method keeps intact the delicate flavor of this peerless appetizer.

Straight from the Volga—Fresh Russian Beluga Caviar for Christmas .....$12.00 lb.

Silver Service for Caviar, shown above. May also be used for lobster, crabmeat, shrimp, fruit salads, etc. An unusual gift $15.50

Send for Catalogue "G" listing many distinctive table delicacies.

Vendôme

The Recognized Caviar Specialists

18 East 49th Street New York

Wickersham 2-2224

EVERYBODY'S PLAYING *Monopoly*

THE OVERWHELMING GAME CRAZE



Not only in the "States" but from Alaska to Africa, the world is mad over MONOPOLY. Here at SCHWARZ we have completed [illegible] Monopoly [illegible] low.

DE LUXE EDITION. [illegible] $25

GOLD EDITION. [illegible] $10

LEATHERETTE EDITION. [illegible] $5

WHITE BOX EDITION. [illegible] $3.50

POPULAR EDITION. [illegible] $2.50

JUNIOR EDITION. $2

F. A. O. SCHWARZ 745 FIFTH AVENUE NEW YORK, N. Y.

Enclosed find _____ for your _____ Edition of Monopoly, postpaid.

Name _____

Street _____

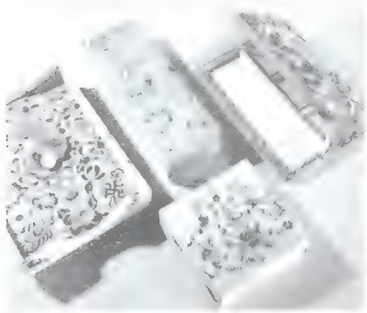
City _____ State _____ HG



A VERY SPECIAL Christmas gift at a very special price. The leather is our beautiful gold tooled, polished calfskin, in a choice of pastel shades or ivory. Pad, 11" x 21". $18.50.

Our Christmas Book sent on request
Mail orders promptly attended to.

MARK CROSS
Fifth Avenue at 52nd St.
New York, N. Y.



OLD CHINESE NEEDLEWORK

Meticulous needleworkers of old China fashioned these enchanting embroideries. We have made up a collection of them into utility boxes. Letter file $45. Glove box $4. Harpin or bead box $6. Handkerchief or jewel box $3.

Mail orders receive prompt attention.

YAMANAKA & CO., INC.
680 FIFTH AVENUE, NEW YORK



A PERSONAL GIFT
for the hearth

WM. H. JACKSON COMPANY
Established 1827
16 East 52nd St., New York
"Everything for the Fireplace"

GIVE ONE ★ *KEEP ONE*

HERE are correct answers to the annual Christmas gift problem—Biggs authentic Colonial reproductions! Two of over 500 gift items are illustrated. Why not give one and keep one? Order by mail.

Free Illustrated Catalogue

BIGGS ANTIQUE CO.
318 E. Franklin
Richmond, Va.

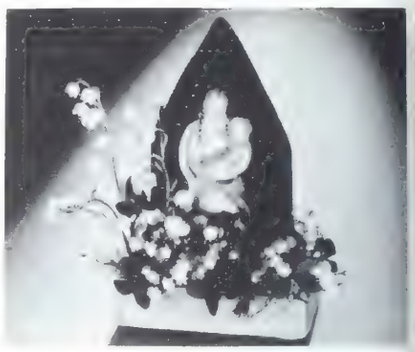


No. 706 [illegible] $7.50



[illegible] $6.50

SHOPPING



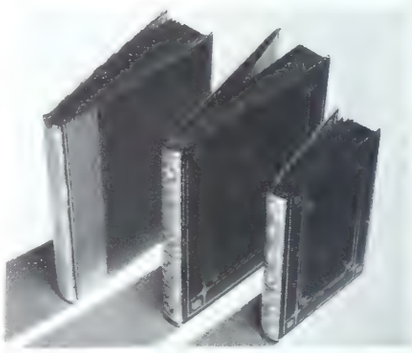
STAR has little to do with the beauty of this bird's mahogany. Only four inches high, inch and all, she nevertheless conveys the feelings of a thoughtful Christmas. Of softly colored ceramic with space below for tiny flowers (which were arranged by Ben Hayes). Priced at $5.00 and may be obtained at Gump Inc., 48 East [illegible] Street, New York.



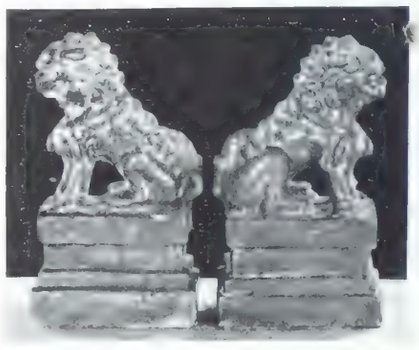
READY to serve—both for a Christmas present and at future small parties. The snack dish here is composed of a modern walnut cutting board on a chromium tray with crystal inserts, and a stainless steel knife. It is moderately priced at $5.00 the set, and procurable from Wm. Lipton & Bros., 161 Willoughby Street, Brooklyn, N. Y.



[illegible] hand-painted Christmas scene displayed on the little cigarette holder and ashtray, it will certainly be appreciated the year round. By the Royal Copenhagen Porcelain Manufactory, colored in the famous Copenhagen blue. The set complete is priced at $4.50, and you can order it from Georg Jensen, 667 Fifth Avenue, New York.



ALBUM press clippers and photograph collectors would certainly appreciate such albums, handsome enough to grace the library shelf. Noteworthy is the fact that they won't bulge when filled. Hand-tooled in gilt, in green, brown or red. Smaller size, 6½" by 9½", $1.50. [illegible] $2.50. Mail to Lin Mapelsden, 825 Lexington Avenue, New York.



FROM the way these Chinese Foo dogs are bound to keep watch over books, mantel, or even as doorstops you might be able to save some friend a bit of in[illegible]. But aside from useful aspects, they're really pretty decorative. Finished in antiqued green on a base of brown. McGibbon & Co., 49 East 57th Street, New York, $21.00.

AROUND



A SUBSTITUTE for the perennial fir at Christmas are three baby glass trees. Measuring not more than 3 inches high, they would make adorable place decorations at the table, or symbolic accents in a niche or shelf. Brightly colored in greens, yellow, red. Trees cost $1.25 each, birds 25c. At J. A. Buchwalter, 689 Madison Avenue, New York



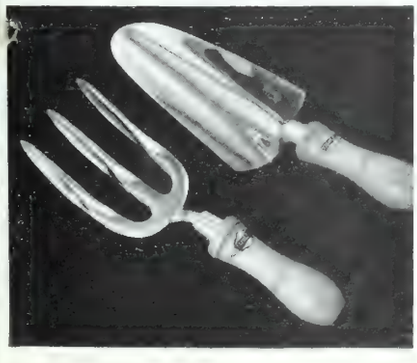
ANYBODY who can read beyond the lines will appreciate the charm of the delightful bookends pictured. Combining hammered pewter-like ware with painted tile they will lend limitless color to the fullest of reading matter. Painted in soft yellows, oranges and greens, for $11.75 the pair at Lambert Bros., Lexington Avenue at 60th Street, New York



READY for Christmas spirits—a square deal bound to meet with favor. Well cut and heavily polished fine glass form the sides of this unusual cocktail shaker and bitters bottle. Its only trimming is the gay little rick rack work along the edges. Bitters bottle $3.75, cocktail shaker $15.00. Wm. H. Plummer, 7 East 35th Street, New York



ANYONE with a desire for compact efficiency will forever bless you for such a gift as this relish dish. Of finely cut pure crystal with a chromium-plated handle and a monogram on the center cover. Holds a grand assortment of things and is conveniently passable. Buy it for $8.00 at Reits Glassware Co., 613 Lexington Avenue, New York



ARDENT gardeners causing somewhat of a problem to your shopping accomplishments can be subdued with a new trowel set. Soil does not adhere to the stainless steel working section, and the handles are of a water-hardened birch that won't crack. Arches made to simplify work. $4.25. Max Schling Seedsmen, 618 Madison Avenue, New York



Combination toy cupboard and desk
May be had in pine or maple finish or painted $55.00

Custom-made furniture
Nurseries Decorated
Unusual Toys
Layettes by French Needlewomen

CHILDHOOD, INC.
32 East 65th Street New York City
Regent 4-0570



SHEFFIELD SILVER SERVER
for hot hors d'œuvres. Removable handle for hot water.
6" x 9" x 3" $25.00

Olga Woolf, LTD.
509 MADISON AVE., N. Y.
PLaza 3-1401

Dixie OFFERS
THIS TREAT AND GIFT
FOR Yuletide



LARGE SOUTHERN FRUIT CAKE
AND 11 INCH TRAY Both $4.50

"IT'S the finest fruit cake I've ever tasted" is the sentiment of those who for years have enjoyed our SOUTHERN "light style" FRUIT CAKE. Weighing over four and a half pounds, jam-pack full of choice fruits and nutmeats, flavored and baked to a standard of exceptional excellence, it is a marvelous cake for gift and family use.

Thousands of pounds shipped annually to Northern and Western friends.

Cellophane wrapped, satin ribbon tied, placed on a very fine quality heavy Chromium-plate 11" gift tray of conservative design. Prepaid anywhere in U. S. A., for $4.50.

Try this unusual fruit cake treat on our recommendation. We have every reason to feel that you or any recipient of your gift will be delighted.

Send us your check or money order for the quantity desired with order. Your name on your card enclosed when ordered shipped [illegible] Yuletide Delivery Express prepaid to Atlanta, December 18th.

COLUMBIA BAKING COMPANY
ATLANTA
GEORGIA

POTTERY FRUIT STRINGS
Now Delivered
PREPAID



Made by the famous Tonala Indian potters of western Mexico. Each piece represents some natural fruit among which are many tropical varieties in bright natural colors: Green, Red, Orange and Yellow. 18 pieces are plaited into a string about one yard long. An ideal decoration for entrances, sun rooms, garden walls, fireplaces or wherever a colorful effect is required.

18 PC. STRING
AS ILLUSTRATED
$3.85

14 PC. STRING
2 FEET LONG
$2.85

PREPAID

Order from any store nearest you.

THE MEXICAN-MART
MIAMI BEACH-FLORIDA

THE OLD MEXICO SHOP
SANTA FE-NEW MEXICO

BAYBERRY
Candle Mass Lamps



Xmas Window Candlelight
Ideal as an Unusual Gift

★ CANDLE STAND of molted finish wrought iron, with fire test glass chimney, and Bayberry or Red Candle.

★ DECORATED with lasting prepared Natural Greens and Holly, Red Ribbon Bow.

★ PACKED individually in Holly Xmas Gift Box.

$1 EACH Complete

BAYBERRY CANDLE SHOP
1108 Sansom Street, Philadelphia, Pa.

A PERSONAL Gift ... from Mosse



Our new *Tiloweb* bath sets, with their fascinating texture design will be a *personal* gift sure to arouse the greatest enthusiasm. A *Tiloweb* incarnates perfect harmony between utility and beauty—to which is added that last fine touch: an individually designed Mosse monogram.

GIFT SET
of 2 large bath towels, 2 Turkish hand towels, 2 face cloths and 1 bath mat, complete with monograms, **$19.75.**

Colors: turquoise, maize, nile, peach, sand.

Christmas orders must be received by December 10th.

mosse

NEW YORK: 750 Fifth Ave. SAN FRANCISCO: 478 Post St.



GEORG JENSEN never lost sight of the [illegible] ... consequently this cake knife is [illegible] It cuts cleanly, because the steel [illegible] be used to serve pie. The Royal [illegible] and there are matching plates, trays, [illegible] The complete [illegible]

[illegible] The United States

[illegible] NEW YORK

[illegible] Fifth Street

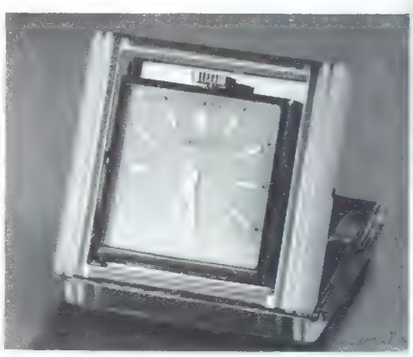
SHOPPING



THOSE OF YOU with a lavish temperament will [illegible] lamp. The white base has "Good Morning" or "Good Evening" in red lettering that matches other trimming. Lamp and shade are white, $26.00 complete. Plant holder white with [illegible] $5.00 and $7.00. Reed Rosenthal, 145 Madison Avenue, New York



THE [illegible] top of the crackled cream faience vase marks the completion of a most distinguished product. Excellent for stray window sills or mantels. Accompanying it is another container in the form of a dolphin made of the same material. Ripplefront vase costs $12.00; dolphin $15.00. Both from Elsie de Wolfe, 677 Fifth Avenue, New York



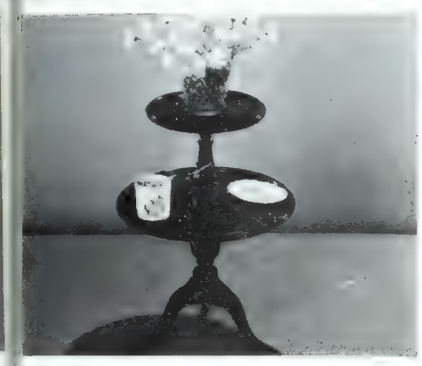
EASY TO tick your way steadfastly into the heart of anyone receiving such a lovely clock from you. Of the folding travelling type, it opens by [illegible] on the sides. Concord 15 jewel, 8 day movement. Available in combinations of two-tone lacquer with gilt trim, $6.00. Marcus & Co., Fifth Avenue at 53rd Street, New York



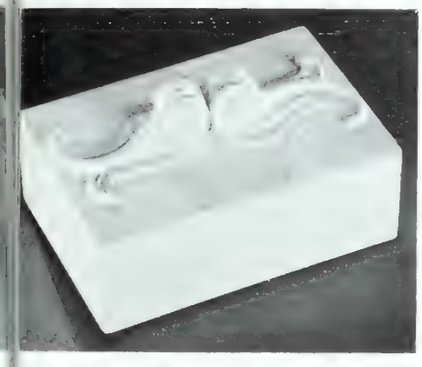
FOR the lady who "has everything": beautifully painted French porcelain cigarette box, trays, and lighter comprise a set of unusual daintiness. Yellow jonquils are hand-painted on the white ground, and the mountings are of bronze. Box and two trays cost $15.00 complete. The lighter is $10.00. Alfred Orlik Inc., 395 Madison Avenue, New York

Interesting Gifts
OCCASIONAL FURNITURE
ANTIQUES OLD & NEW
(Well Within Moderate Cost)
New York Galleries
16 EAST 57th STREET

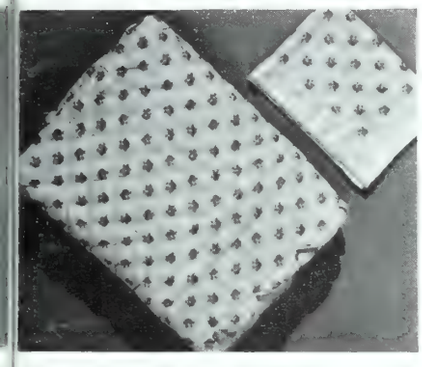
AROUND



HAVE you been harried with requests for distinctive occasional tables? Or were you simply ignoring the limitless possibilities they offer? Then please note the lovely 2 tier mahogany "dumb waiter". It's a copy of an old one, and costs $35.00. Vase atop it is $3.00, the ashtray a French copy, $2.50. Mrs. Tysen Inc., 9 West 57th Street, New York.



THE little curly kews that embellish the cigarette box are just enough to make a more than desirable and grand Christmas present. What's more, the entire business is made of white plaster, and plaster, of course, is pretty ultra at the moment. Costs $16.00 from Rebecca Dunphy and Grace Hutchins, 65 East 55th Street, New York.



PRACTICALLY frivolous are a comfort and pillowcase of white flowered challis. They're part of a set that includes a white blanket bound in challis ($27.50) and a blanket cover ($29.75). Comfort is hand quilted, with flowers in gay reds and green ($47.50). Pillowcase, satin bound ($18.75). May be seen at Leron Inc., 745 Fifth Avenue, New York.



ABOUT as safe and dependable a gift as we can think of. A sterling silver gravy boat with superbly classic lines that will blend in with nearly any silver service, and is bound to make an added showing of its own. Both the dish and boat are connected. May be purchased for $20.00 from Ovington's, 437 Fifth Avenue, New York.



Liberty of London

at McCutcheon's . . . in New York

If you love Liberty of London things (and who doesn't) McCutcheon's in New York is the place where you can get them. The hand-hammered pewter tea set shown, and Liberty's famous blue Moorecroft breakfast and tea sets are among the many lovely and inimitable Liberty gifts we have in the Gift Shop.

Fifth Floor

McCUTCHEON'S

FIFTH AVENUE AT 49TH STREET • NEW YORK



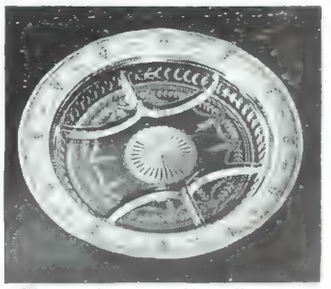
Green Brazilian onyx mantel set. The electric clock has a synchronous movement, is 10" high, for alternating current. Three-piece set **$65**



Tantalus sets, clear crystal bottles with frosted optic design, 26 oz. capacity, chromium frame. Three-bottle set **$30**. Two-bottle set **$25**



Lenox china service plates, handsomely decorated with wide etched bands and tracery design in gold. **$135** per dozen



Elegant clear crystal hors d'oeuvres dish, beautifully engraved with wide band of sterling silver 13¼" in diameter. **$22.50**

THE most famous Gift Shop in the World is the logical place to do your Christmas shopping.

OVINGTON'S

FIFTH AVENUE AT 39th STREET

Send for the new Ovington Book of Gifts

MIAMI BEACH SHOP—1014 LINCOLN ROAD

GIFTS FOR CHRISTMAS!



No. GC948—A graceful copper flower jug that is useful for short stemmed flowers. Stands 11" high, opening 3½". Prepaid **$1.75**

No. GC113—This hand beaten brass or copper coffee set for two would make an ideal Christmas gift. It is pewter lined on the inside for actual use. Tray is 12" in diameter. Prepaid **$5.50**



B. PALESCHUCK

"The House of Metal Ware"

37 Allen Street New York City

Send for our catalog G18

(18 pages of gift suggestions)

Exquisite Hand Quilted Gifts

Eleanor Beard



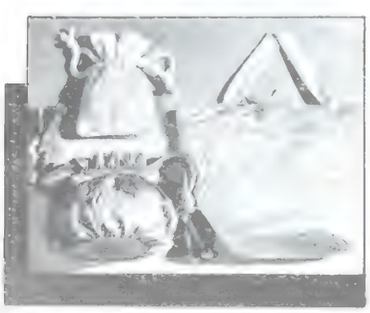
Quilted Week End Case of Cherokee taffeta with 8 pockets for accessories. In pastel shades for home use; practical shades for traveling..... ...$8.75



Quilties—dainty silken slippers of Persian inspiration in pastel shades or black to complement your robes and negligees. Made with soft chamois soles and matching case, in sizes 4 to 8.....$4.75

Moire shoe bags..... Pair $3.00

Quilted shoe pads.....Pair $1.00



Florenz hand bag of velvet, for dress and evening wear. In black, white or colors. $2.00

Gloucester draw-string work bag of celanese taffeta in pastel shades or dark practical colors.....$5.75

Lovely satin pajama bag in pastel shades to match your bedroom accessories $8.00

NEW YORK [illegible] Avenue
CHICAGO: 700 N. Michigan Blvd.
PASADENA: 41 So. El Molino Avenue
SANTA BARBARA: 21 De La Guerra Studios.

Eleanor Beard
Studio: Hedgelands, [illegible]

CANEWOOD FARM HAMS



SUGAR CURED
HICKORY SMOKED
THOROUGHLY AGED

Cured on our farm these hams of the Old South are a rare delicacy. 9 to 15 lbs. 50c per lb. postage extra

[illegible] check, bond or postal order. Safe delivery guaranteed.

CROSBY BROTHERS
Canewood Farm, Box 15, P.O. Spring Sta., Ky.

Solid Brass Door Stop
$3.00
[illegible]





Solid Brass
Fireplace Brush
[illegible]
$1.75

Solid
Brass
Door
Knocker
[illegible]
60c



Suitable Xmas Gifts

TUTTMAN'S
103 Allen St., N. Y. C.



Setter Footscraper
$15.00 F.O.B. Baltimore

[illegible]

Write for garden gift catalogue
MALCOLM'S
HOUSE AND GARDEN STORE, Inc.
Dept. G. 524 North Charles St.
Baltimore, Maryland

SHOPPING



HAVING thoroughly crossed the equator in Lower California, the Noah's Ark is now ready for more travels. Gaily painted wooden animals wander in and out of the wooden houseboat and wait to be arranged in fanciful array. Entire set hand-painted in bright reds, blues, and greens. $12.00, from Saks-Fifth Avenue, 50th Street and Fifth Avenue, New York



WHEN it comes to the fastidious hostess, Santa Claus merely includes a luncheon set in his pack. Mr. Sarah's photographed in yellow and brown, there are arrangements of navy, green, peach, gray or light blue and white. $16.50 with hand-blocked [illegible] $9.50 plain. 17 pieces. Grand Manner of Illinois, 718 Fifth Avenue, New York



A PRETTY kettle of fish! Large enough for an aquarium or a terrarium, a brandy glass that stands about a foot high, [illegible] is a good [illegible] you could use it for a Christmas loving cup, though the former ideas are more heartily recommended. $3.50, from Mallory's House & Garden, [illegible] North Charles [illegible] Baltimore, Md.



A [illegible] Christmas are two little ginger jars. Decorated Chinese porcelain containers hold 7 ounces of candied ginger each, and cost $1.50 postpaid. Painted designs in soft colors make them worth while keeping permanently as future marmalade or jam holders. Obtainable at Yamanaka at 680 Fifth Avenue, New York

THE AIKEN PICNIC BASKET



WICKER BASKET IMPORTED FROM ENGLAND, FITTED OUT TO SERVE FOUR PEOPLE. JUST THE THING TO TAKE SOUTH $20.00

Alice H. Marks
19 EAST 52nd STREET • NEW YORK CITY

ROUND



PROVIDING Santa doesn't plan to keep it for himself, the train's a present due to be speedily welcomed. Made of wood, and so ingeniously carved and decorated that it will serve as a nursery decoration if and when not in use. Moderately priced at $3.50 and may be procured from Saks-Fifth Avenue, Fifth Ave. at 50th Street, New York



NO house is a full one, without a set of these poker hand cocktail napkins. On ivory colored linen, the cards are naturally colored, and were hand-embroidered in Switzerland. Everything from the opening jacks to a full house are included to make it a winning gift. $11.75 for a box of one dozen. Get it from Mosse Inc., 750 Fifth Avenue, New York



BECAUSE of the square cutting of the cigarette set here, it glistens enough to attract a good deal of attention wherever placed. Hence, it's especially suitable for the dinner table where it becomes a fitting accompaniment to the sparkle of silver or conversation. Priced at $3.30 the set. From Sweden House, 6 West 51st Street, New York



INEVITABLE swan song for all inferior inkwells: The glamorous little white swan is the kind of a gift almost any feminine heart would flutter for. Fashioned of a decorated bisquit material trimmed with gold leaf, it is a copy of an antique. The little cupid, of course, is the stopper. Costs $9.50. Carlin Comforts Shop, 10 East 50th Street, New York



PERT ANGELS..

In ceramic of white and gold. Approx. 4 inches high, $4.00 each, postage prepaid. Made in Vienna exclusively for

carole stupell

443 Madison Ave., at 50th St., N.Y.
Washington, D. C. • Boston, Mass.

"THE CHRISTMAS TRAIL"



Do your Christmas shopping at home

Send for this gift catalog. It contains nearly three hundred gift articles in great variety of kind and price, but all appealing to those who love outdoor life and sport.

With this "gift shop in a book," you may choose from the markets of the world, many of the gifts being designed and made solely for us. Mail orders are given prompt, careful service.

Send for "The Christmas Trail"

ABERCROMBIE & FITCH CO.

The Greatest Sporting Goods Store in the World

MADISON AVENUE AT 45th STREET, NEW YORK

CHICAGO STORE: Von Lengerke & Antoine, 33 So. Wabash Avenue



Novelty GLASSES *make*
NOVELTY GIFTS

Old Fashion ($12 doz.)—Highball (6 individual floral designs $7.50 doz.)—Sauterne (green and crystal $38 doz.) Brandy Inhaler (clear crystal 3 star Hennessey $18 doz.)—Cocktails (Nailsea enameled decorations $5 doz.). All new and novel and recently imported especially for the Christmas gift season. For those who cannot call at our conveniently located stores, our mail order service is adequately at their disposal. It pays to shop at PLUMMER'S for Christmas gifts.

PLUMMER LTD.

Importers of Modern and Antique China and Glass

695 Fifth Ave., Bet. 54th & 55th Sts. • 9 E. 35th St., N.Y.C.

MATHUSHEK

The Spinet Grand



AMERICA'S MOST DISTINCTIVE PIANO

It's design patented in 1921 and solely manufactured by the old established House of MATHUSHEK, is the piano of outstanding beauty, design and pleasing musical merits. Compact in size, full 88-note keyboard. The ideal piano for today's homes and apartments.

Insist on the original—look for the trade-mark "SPINET GRAND."

Only MATHUSHEK makes the Spinet Grand.

Send for Illustrated Booklet H.

MATHUSHEK • 43 WEST 57 ST. NEAR FIFTH AVE., N. Y.

DAVIS-COLLAMORE AND COMPANY, LIMITED

7 & 9 East 52nd Street

Finest Crystal and China



OLD WATERFORD DESIGN

Reproduced at Higher Quality English cut crystal. Goblet $85 a dozen, claret $80 a dozen. All sizes in Tumblers, Cocktails, Liqueurs, Wines. The Waterford pitcher is in process and has not yet arrived.

Christmas Gifts



Our unusual baskets of rare table delicacies are more popular than ever as the most appropriate holiday gift this year.

Basket illustrated above $10.

Other beautiful baskets of various styles and contents from $5 to $50 and up.

Write for Catalogue "F" containing hundreds of Christmas delicacies.

maison glass

15 EAST 47TH STREET

WIckersham 2-3316 New York

OLD ENGLISH SILVER



ROBERT ENSKO

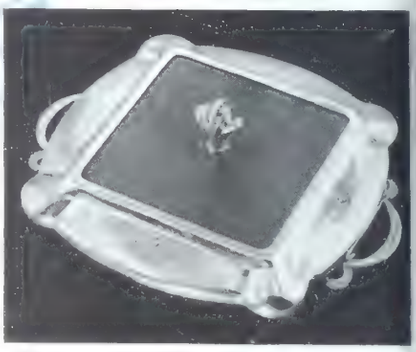
NEW YORK

SHOPPING

MERRY CHRISTMAS. Merry Christmas to mark two chipper young fellows in theory at least. These jovial companions are potential place favors for the family's holiday dinner table. Hand-made of white cotton and trimmed to harmonize with the red holly berries they hold. $1.50. Schraffts, or by mail to 58 West 23rd Street, New York.



A CHEERY departure from the stereotyped serving dish is a design in Laurel wrought Argental metal. Shines as brightly as silver, but doesn't tarnish. Decorative motifs are Swedish in character, while square and oval coral lacquered material Separate pyrex cooking dish inside. $15.00. Oxington's, Fifth Avenue at 39th Street, New York.



PACK and parcel of a very jolly Christmas. The hamper, which can be used for future picnics, contains no end of cocktail delicacies: Chantilly cookies (and very good ones, too), artichoke hearts, cherries, caviar, pearl onions, pineapple sticks, anchovies, paté and Devonshire cookies, for $8.50. Vendome, 18 East 49th Street, New York.





Crystal Sun Burst Clock

Silver, turquoise, bronze or white back gold, gunmetal or silver mirrors or in gold or silver leaf.

20" diameter

JAMES PENDLETON

57 EAST 57TH STREET

JOHNS INC.



Chinese Porcelain

Book Ends

8½" High

In Colours—$8.50 a Pair

In White—$9.50 a Pair

535 MADISON AVE.

NEW YORK CITY



A GIFT SUGGESTION

This graceful, high-fired turquoise glazed vase 9 x 14 in. $6.50 Postpaid anywhere in U.S.A. Write for information on other designs. For Garden Jars, Vases, Bird Baths, etc., send for illustrated brochure.

GALLOWAY POTTERY

3218 Walnut Street, Philadelphia

This Year Buy Fiske's Famous

FRUIT CAKE

Steeped to extra lusciousness in rare old Brandy, Sherry and Rum. Basted with vintage Sherry wine and aged in wax-lined air-tight containers. Made with finest imported cherries, citron, glacé pineapple, raisins and nuts. Price per pound (postage prepaid): East of Mississippi $1.10; west of Mississippi $1.20; Canada $1.30. In 2, 3, 4, and 5 lb. red and gold gift boxes—FISKE, Park Avenue at North, Baltimore, Maryland.

Order now. Last year our entire stock was sold before Christmas—And it takes many months to age FISKE FRUIT CAKE.

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MOST TALKED ABOUT

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Gift Shop HERBERT S. MILLS

America's largest retail selection at lowest prices of open stock English Bone China. New dinnerware booklet will be sent on request.

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• PLANS •



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Books { "Six Houses, Dutch & Cape Cod" $1.00; "Six Early American Houses" $1.00; "Colonial Houses" $5.00; "Stucco Houses" $10.00 }

Five to thirty rooms, New England, Georgian, Tudor, French styles.

HENRY T. CHILD, *Architect*

16 East 41st Street New York

ROUND



ANY woman who doesn't fish for a present like this in her home just couldn't be an instinctive decorator at heart. Composed of a dark blue pottery effect, it rests on a deep beige base. Nearly 18 inches long all told, and stands about 8 inches high. Costs just $12.50 at Rebecca Dunphy and Grace Hutchins, 65 East 55th Street, New York



EVEN candy can be inordinately practical when housed in boxes with a definite future. A spun aluminum package of iridescence will find use as a bath powder box, cigarette, or cookie container. Bright red on plain silver; also pastel colors. 2½ lbs. of French chocolates. $7.50. Park & Tilford, Fifth Avenue and 57th Street, New York



HELPING your child to reap while sewing. A very charming pastel wicker sewing box trimmed with felt flowers, and padded for future needles and such, is filled with wonderful surprises. A woolly Scottie, a pound of Luxuro chocolates, a pound of "Daisies" candies, and a package of assorted nuts. Schraffts, 58 West 23rd Street, New York



OLLE AND GRETA

HAVE you ever been to Sweden? If you have you know the joy and health that glow in the faces of Swedish children . . . the twinkle in their eyes . . . the smile on their lips.

This spirit has been captured and imprisoned in the cute dolls shown above. The boy we call Olle and the girl we call Greta. They are dressed in the gay colors of the national costume. We assure you they are amiable and congenial companions . . . and we know they will warm the hearts of children, be they 6 or 60.

Boy-Olle	13½"	tall	$2.50
Girl-Greta	13½"	"	2.50
" "	11 "	"	2.00
" "	16 "	"	3.75
" "	21 "	"	4.50

Ask about our gay Swedish Xmas cards and painted Xmas candle holder
Write for catalog.

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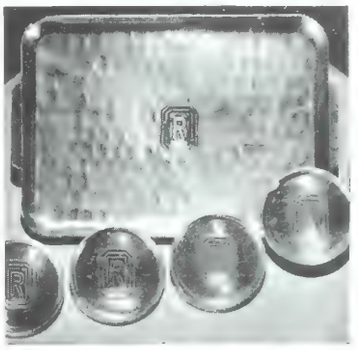
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Monogrammed tray with 4 coasters or ash trays. Immune to alcohol, ashes, or discoloration. . . . Monograms from "A" to "Z"; also Horse's Head, Ship, or Floral Designs.

* Exclusive with Dennison, Fifth Avenue

5 pc. Set in Gift Box . . . $3.95

(*postage prepaid*)

Extra coasters, $.50 each
Tray will accommodate 6

Specify initial (one only) or design desired

Dennison's

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One of America's fast disappearing realities and traditions. Our genuine Navajo weave get rarer and rarer; soon they will become priceless. Wear lifetime, no two alike, reversible all wool throughout. A few prices and sizes. Postage prepaid.

27" x 45", $ 7.50	48" x 80", $32.50
40" x 60", 13.50	60" x 96", 65.00

R. M. Bruchman, Indian Trader
Established 1903. Dept. H. G.-3
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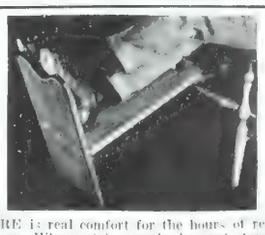
Fine Specimen 15th Century Mantel from Florence, Italy. Suggests strength.
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Send no money now. Pay me after you taste them. If they are not the most delicious dried fruits you have ever eaten return them at my expense. Use Coupon Below

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If you wish to order [illegible] with order I include free a sample of my delicious FIG-NUTS.

Write for complete Price List.



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Unusual Copper Ware



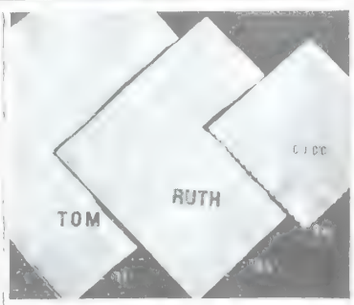
French 10-Cup Coffee Set

Of pure copper, mirror polish, wicker covered pot handle. Polished brass handles on sugar bowl and creamer.

Beautiful priced gift for everlasting friendship. The set consists of one 10-cup coffee pot, one creamer, 2-lb sugar and 12 inch oval serving polished copper tray.

Complete Set $16.75 Plus Postage
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White paper napkins with monograms printed in bright colors! Red, Blue, Green, Yellow, Brown.

Order before December 15 for Christmas delivery. Be sure to specify size "S" or "L" and color to be used for name. Letter exactly name or initials to be imprinted.

100 of one design for a mere $1.25
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Designs for Bungalow or Mansion $1 to $35

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WATCH-DOG OF THE CONDIMENTS

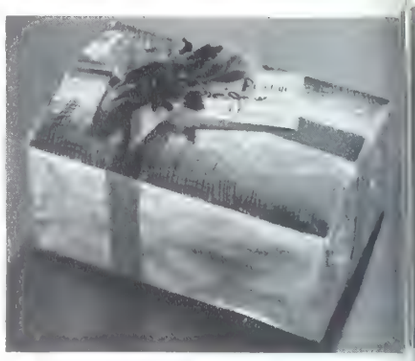
Bull pepper and salt bakers presided over by the faithful Scottie which is attached to a chromium base, 7½" long, 3" wide, and 2¾" high. Ideally boxed for gift presentation, sent prepaid anywhere in the U. S. A. for $[illegible]

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WM. LANGBEIN & BROS.
Cutlery and Giftwares since 1870
48 Duane Street, N. Y. C. — 161 Willoughby Street, Brooklyn, New York

SHOPPING

How to avoid Christmas shopping nightmares. Even if your friends are on a diet, they will promptly forget same when presented with anything so appetizing as good candy. Packed in a strong and permanently useful chest and filled with hand-made Whitman's chocolates, including your favorites. 1 lb $7.00. Also 2 and 3 lb sizes.



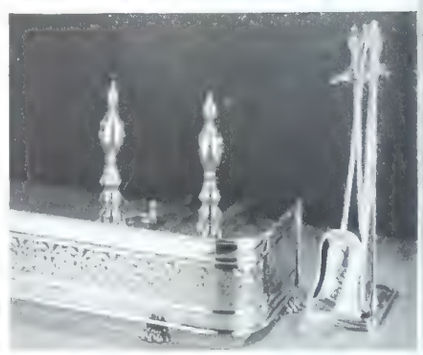
To settle any doubts—HAM is a sure necessity for your Christmas table. Cured by an old family formula which includes sugar curing and slow smoking over genuine hickory fires. After the curing it must age months before sold. Crosby Brothers, Canewood Farms, Box 10, P. O. Spring Sta., Ky. 9 to 15 lbs. 60c per lb. plus postage.



You may have a health fiend on your list. If so, you can prove yourself an original thinker in producing butter-fill. eggs. Actually they're Persian hand-made ceramic cups, or vases, or whatever you wish, and [illegible] 6 inches tall. Come in white, brown or Persian blue $1.50 from John W. [illegible] maker, Broadway and 10th Street, New York.



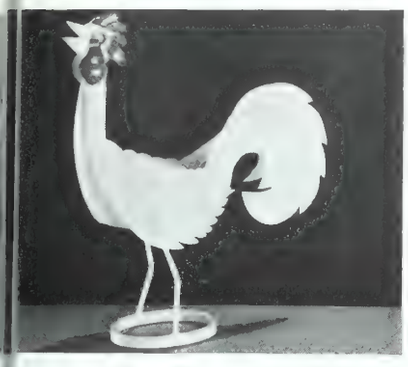
It is time that Santa Claus retaliate in some way for his constant use of fireplaces. Early American solid brass fender, rosette pattern, 9" x 48" ($46.00). Other sizes and prices. A brass fireset of stand, poker, shovel and tongs, 28" high $9.80. The andirons, 19" high are also $9.50. All express collect. B. Paleschuck, 37 Allen Street, New York.



Taking a goodwill flight for Happy Christmases throughout the country, our little cherub graces only one of the many fascinating cards on view at the Metropolitan Museum of Art. Reproductions of prints, paintings, sculpture and what-not are all made into greetings. 5c to 25c. Booklet available. Fifth Avenue and 82nd Street, New York.



ROUND



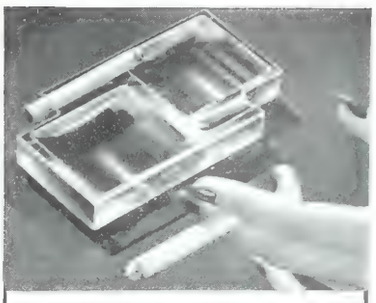
THIS cock seems to be pretty certain he'll make Santa Claus's special list. No reason why he shouldn't either, being a gay thing of hand-wrought white tole with a bright red comb. Cut out space in his center holds either fruit or flowers. Stands about 18 inches high. Priced at $12.00, and may be obtained from Neiman-Marcus in Dallas, Texas



FREE if you guess it—not quite. Because of undeniable good service the Rocking Horse Weeder carries a price tag of $15.00. Sit on it and rock forward to pluck out weeds which you then put away in the hollow space inside. Small bag holds necessary tools. Found at Lewis & Conger, 45th Street and Sixth Avenue, New York



VALIANTLY holding their own in spite of all the Christmas gifts available. In fact, these glass cornucopias are so lovely that future flowers to be contained therein seem almost superfluous. Standing a mere six inches high, they are especially acceptable for the dressing table. $6.75 from Davis Collamore & Co., 7 East 52nd Street, New York



A whole repertoire of gifts in these

TETE-A-TETE ASH TRAYS

One of these new, two-way ash trays would make a charming small gift. Two would give a hostess an ensemble for a bridge table. And four for her dinner service would be a very special gesture. Their simple lines and the clear beauty of the imported crystal makes them suitable for every décor.

Single Ash Tray, $3.00 A pair, $5.50
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ASSYRIAN COPPER . . . at home with Antique or Modern! Vase, 9½" $4.25
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Solid brass. Interesting movable arms 10" x 10½"

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WEATHER VANES!
Hand made!



Dozens of designs, ball-bearing type, priced completely assembled from $4.50 to $35.00.

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5" x 9" $3.00

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The "Galloper" shown is ready to go places. Mounted on base ready for installation. Price, $3.50. Many other designs.

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Simply plug into wall socket (A. C. current), fill with water, and fountain brings tinkling gayety to your dinner table or sunroom. Incorporates infinite possibilities for arrangement with any kind of flowers. Antique copper, 13" dia. $12.50. Satin chromium, 13" dia. $17.50. Larger sizes obtainable.

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The Marconiphone

Excellent tone quality. Available for European use.

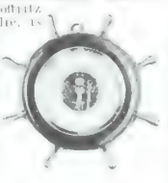
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Left: The square model—mahogany finished hard wood frame 4" x 4". Silvered metal square dial. Chrome-plated rim and mounting $3.95





Right: Round model with white porcelain finished dials, reliable movements and mahogany finished frame $2.95

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using CANDYLBEME LAMPS in your present candle-type fixtures on regular 110-volt current. Ideal for ceiling and wall fixtures, candelabra or wherever a soft candle glow effect is wanted. Made of clear glass with a special tough, long-burning filament, these lamps give a true simulation of candle light. Base fits candelabra sockets, or, with adapters, standard-size sockets. Illustrated ½ size.

CANDYLBEME Lamps

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Clear 50c ea
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From France we take these
DELIGHTFUL DISHES
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Butter, Fruit . . . . . $2.00 ea.
$24.00 dz.
Bouillon Cups and Saucers . . . . . .85 ea.
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Salt & Pepper Set . . . . . 1.50 pr.

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A snow white Poodle puppy for Christmas

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HERE'S a dignified, distinctive, aristocratic dog from China that is playful, obedient, a fine watch dog and an excellent companion for children. The Chow is a thinker—he has a mind of his own, yet is readily obedient. No member of the whole canine race is so clean in his habits. None have the homing instinct so highly developed. Chows are strong, sturdy dogs with an immunity to disease that is truly amazing.

The following are breeders of Chows:

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DO

SOME LEADING BREEDS OF 1936

With the return of each Christmas season we present o these pages a pictorial résumé of some of the kinds of dog which make good gifts. At best, such a presentation must be fa from complete, as space is limited and dog breeds are many. S it becomes part of the story to apologize to those canines an their human partisans who are not represented and to assur them that we have no thought of adverse discrimination. On th contrary, we believe that every recognized breed has its real plac in the human scheme of things, a place which only a dog can fil



In the Irish Terrier Mrs. James J. Walker ha found a breed that is keen, alert, devoted an capable of doing just about anything that an dog can do—and then laughing at the other do



Still comparatively unknown in this country, Afghan Hounds are in reality one of the ancient dog breeds. Two typical specimens are shown here with Mrs. Jerry McKeon

MART



The choice of a dog at Christmas, or any other time, should be considered carefully. Here are twenty breeds for you to think about:



AND of course there is the Bullterrier, that snow-white statue of sinew and fearlessness known as "The white 'un." Here is Ch. Faultless of Blighty with Miss Dolores del Rio



SCHNAUZERS, of course, are prime favorites among those who like dogs of terrier-like size and general characteristics. These four, with Miss M. E. Lewis, suggest the great merits of this outstanding breed



BRUSSELS Griffons are in the so-called toy class, but they are as individualistic as many a dog of ten times their size. These four, held by Mrs. Rosalind Layte, show that characteristic facial expression which is so prominent a feature of this small breed



PILLICOC KENNELS SUGGEST

a Trained Poodle for Christmas

We have several outstanding bench winners with Companion Dog titles, fully trained for obedience and companionship, young, gay and affectionate, which would make the ideal holiday remembrance.

We offer also a few puppies from well-known winning Pillicoc strains.

PILLICOC KENNELS, REG.
ELBERON, N. J.
Mrs. Milton Erlanger, *owner*
Phone: Long Branch 1722



DOG MART



SOMETIMES horse and dog friendships are strikingly close. A case in point is that of Bold Venture, winner of the Kentucky Derby, and his Boston Terrier traveling companion, Tou



ENGLISH Bulldogs for all their ferocious expression are good-natured and devoted clowns with, one often suspects, a genuine sense of humor. Even as shows the one at left, philosophical

DOBERMANN PINSCHERS



loyalty to his owner and his own-

intruder never was born who could

the wrong thing. He is a splendid guide, companion and friend. A Dobermann's coat is short, and lies close to the skin. Colors: black, brown or blue with sharply defined deep tan "points."

- LOYAL
- COURAGEOUS
- INTELLIGENT

The following are breeders and exhibitors of Dobermann Pinschers:



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Dog Training School

Up-to-date heated Kennels



MUSBRO KENNELS
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NORWEGIAN ELKHOUNDS

Puppies Worthy to

VINDSVAL KENNELS
Route 3, Winchester, N.H.

Dobermann Pinschers



Raised from champion stock in country kennels.

DERBEMAR KENNELS Villa Olivia Elgin, Illinois

A Christmas Gift

that will be enjoyed for many years!

SAINT BERNARDS

THE MOST BEAUTIFUL AND ALTO-GETHER LOVABLE OF ALL BIG DOGS!



WALDECK KENNELS

GREAT PYRENEES

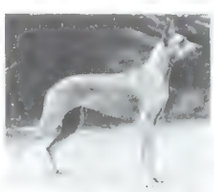


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West Stockbridge, Massachusetts

LABRADORS



Hilloway Pond
Barnstable, Mass.



GREAT DANES

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286 Broadway, Pleasantville, N. Y.



Ch. Peri—Flottenberg

DACHSHUNDE

ELLENBERT FARM KENNELS
Stanwich Road, R. F. D. No. 1
Greenwich, Conn. Tel. Stamford 4-6735

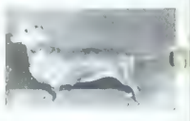
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Great Dane Kennels
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Dachshunde (SMOOTH)

Puppies from finest bloodlines now available.



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Ph. Greenwich 2293

ROMANOFF BORZOIS
(Russian Wolfhounds)

ROMANOFF KENNELS
Spring Valley, New York

RUSSIAN WOLFHOUNDS

Six females, 10 months, finest bloodlines, pedigreed and registered. Sacrifice at $100 each.

R. G. STEVES
69 Forrest Place Rochelle Park, N. J.



POODLES, of course, go very much to the fore—and justifiably so. A good specimen of the breed is Misty Isles Scandal of Piperscroft, shown here with Miss Miriam Hall

THE Sealyham Ch. St. Margaret Magnificent, handled by Leonard Brumby, receiving Best in Show at the Westminster Kennel Club Show from John G. Bates





Cocker Spaniels

• The smallest of an extensive Spaniel family used for work with the gun. They are particularly suitable for use in heavy cover and for woodcock shooting. They have been developed into all-round gun dogs, suitable to any kind of sport.

• Cockers are most noble and faithful guardians of your property and person. They are the handiest little companions of the whole dog race. They ask for but little room, little food and little care, yet in return they give a value tangible only to those who know how to love and appreciate a good and faithful dog of great intelligence. Their worth cannot be told in dollars and cents. With young children no dog in the world is as understanding.

• Cockers should weigh not under 18 or more than 24 pounds. They may be solid or parti-color, namely—black, red, cream, black and white, liver and white or roan.

THE FOLLOWING ARE BREEDERS AND EXHIBITORS OF COCKER SPANIELS

ALDERBROOK KENNELS ..... 111 East 57th St., New York City
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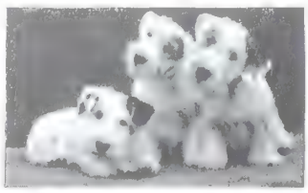
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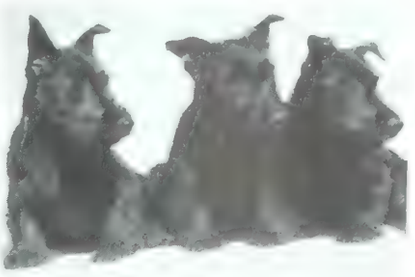
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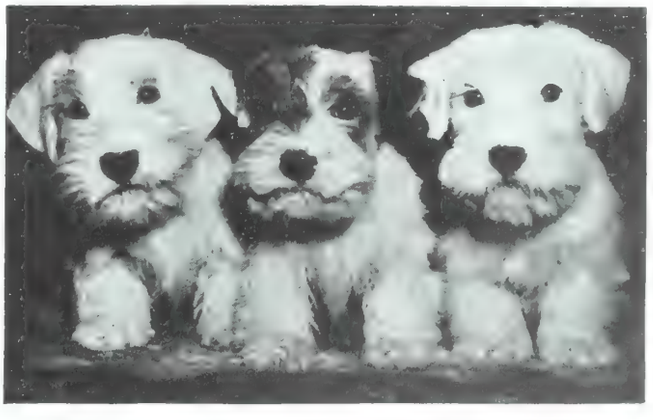
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DOG MART



IN SELECTING a dog, there are several specific points to look f quite regardless of what breed is under consideration. Seve of them are indicated by the numbers on this photograph o typical German Shepherd. Remember them when you come examine a dog—especially a grown one—with a view to buy him. They apply to practically every breed and are excell indications of quality and condition.

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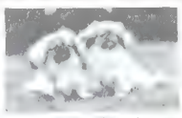
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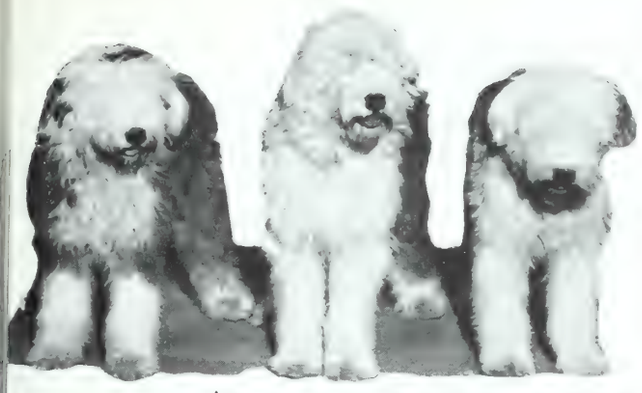
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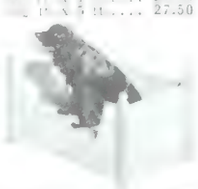
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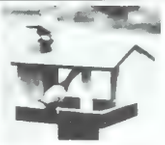
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START your gift-list with Whitman's Chocolates. Your nearby Whitman's dealer has these favorite packages . . . sent to him direct from us . . . each one specially decorated for Christmas.



The SAMPLER

Here is the most famous gift candy in America. Every piece a favorite—42 different kinds, in delightful process in the Whitman Sampler at $1.50. Also 2, 3, 5 lbs.



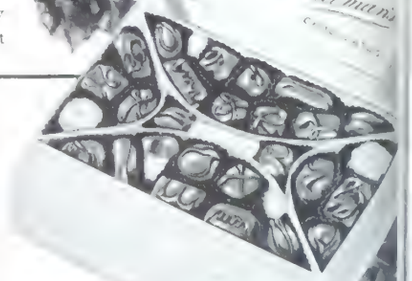
The GLO-WYN

Whitman's "Gold Box" with 4 removable trays (fold for bridge) containing nut, fruit, fudge and other favorite chocolates. 1 lb., $1.50—also 2 lbs., $3



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Strong, useful metal chest filled with small, expensive handmade Whitman's Chocolates. 1 lb., $2—also 2 and 3 lbs.



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America's outstanding box of candy at $1 a lb. Delightful assortment of favorite chocolates. In 25c, 50c, $1, $2, $3 and $5 sizes.



FRUITS *and* NUTS

Favorite centers coated with Whitman's superb chocolate. 1 lb., $1—also 2 lbs., $2



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The Blue Box has favorite bon bons and selected chocolates. 1 lb. $1. 2 lbs. $2



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This Red Box has a delightful variety of nut fudge, caramel, nougat and crunchy center chocolates. 1 lb., $1.



PENN WYNNE

Whitman's delicious milk chocolates, including nuts, caramels, nougat, marshmallows and other favorites. 1 lb., $1—also 2 lbs., $2



CLOISONNÉ

Favorite confections . . . in a rich metal box. 1½ lbs., $5.

PLEASURE ISLAND

A pirate's chest—filled with rare chocolates. 1 lb., $1.50—also 2 lbs., $3.

STOCKING FILLERS—for tree or stocking.

Wonder Pops, or *Chocolate Stars*, or *Neapolitans* (chocolate bricks!)...5c a package.

Wonderbox Assortment, or *Hard Candy* (airtight jars) or *Christmas Truck* filled with candy . . . 25c each.

The thing to do . . . give *Whitman's* CHOCOLATES

The Bulletin Board

CHRISTMAS AUTHORS. In this issue five distinguished ladies give us their recollections of Christmas in various decades and various lands, to the accompaniment of Pierre Brissaud's characteristic drawings.

Mrs. William R. Massie is the chatelaine of Rose Hill, one of Virginia's most beautiful houses, which crowns its hill near Charlottesville; her hospitality and her gardens are equally famous.

The Grand Duchess Marie is, as everyone knows, a cousin of the late Czar. She has lived in New York for some years, a woman of great charm and good taste.

Mrs. Winthrop Chanler is an American woman whose childhood was spent in Rome. They lived in the Odeschalchi palace, and Brissaud has drawn one of Bernini's magnificent rooms as the background for the Christmas of these American children. Mrs. Chanler's book, "Roman Spring," tells of her childhood. A second book, "Autumn in the Valley," is now appearing in the *Atlantic Monthly*.

Miss Caroline King Duer was for many years Associate Editor of Vogue. She was the author of Vogue's Book of Etiquette. Her family has been well known in New York since before the Revolution, and no one knows better than she the traditions of Old New York.

Eva LeGallienne, actress and impresario, spent most of her childhood in Paris, and we had originally asked her to write of Christmas in that city. But her happiest holidays, she tells us, were when visiting the family of her Danish mother, and it is of Copenhagen that she wished to write.



SCENIC PAPERS IN OHIO. Some local enthusiasts of the East are apt to think that the finer amenities in early housefurnishings were restricted to the Atlantic seaboard. So it comes as somewhat of a jolt to discover that in the *Western Spy* for January 1820 Allen & Badjer, paper-hanging manufacturers, advertised to the discerning populace of Ohio that they "have on hand, besides their own make, French papers with borders to match, likewise following landscape views: View of the Bosphorus; Views in Italy; Indian Scenery; Marine Views; Elysian Fields; English Gardens; Roman and Spanish Scenery; Grecian Festivals; Cupid and Psyche—calculated to form pictures, with borders in imitations of a frame."

In 1819 various firms advertised Venetian blinds and the importations of printed fabrics.

EVERLASTING WOOD. Some of us, when we look at wooden houses, have a notion that wood is relatively short-lived. The experience of Japanese builders proves the contrary. Some of the old wooden temple structures have lasted more than a thousand years.

The Japanese have a highly developed appreciation of the beauty of natural wood. Since their own forests supply woods of interesting color and grain, they rarely paint the wooden members of their houses. Their colors are natural colors, as contrasted with the vermilions and other tints with which the Chinese paint their houses.



FUNCTIONALISM AS CHARM. One of these days some bright modernist designer will find the exact point where functionalism ceases and charm begins. In other eras charm overlaid design like a pleasant cloud. The insistence that functionalism can convey charm is putting too much of a burden on that excellent and serviceable theory of design.

FOUNDERS' HOMES. Not any later than the September issue House & Garden coined the phrase "Founders' Colonial" to apply to the furniture used in the homes of the Founding Fathers of this country between 1775 and 1810. Now appears Nancy McClelland's *Furnishing the Colonial and Federal Home*, a scholarly and helpful study of American furnishing from the 17th Century to the threshold of the 19th. Not only are the tastes and customs of the past set down, but their modern equivalents, and how they can be applied to reproductions of Founders' Homes today. The book is abundantly illustrated. With this in hand one could scarcely be wrong in recreating the original American atmosphere in one's home.

GARDEN WEEKS. If your notebook is handy, jot down the fact that in April the Garden Club of Virginia will have its eighth annual tour of houses and gardens; and (2) from March 28th to April 4th Natchez will put on its best bib and tucker for those who would explore its old places. Natchez in Springtime is something never to be forgotten. For Virginia information write Mrs. T. S. Wheelwright, Centralia, Va., and for Natchez, Mrs. S. A. Boatner, of the Natchez Garden Club, Natchez, Miss.



CLEVER HINTS FOR [illegible]. A number of a recent conclave of decorators voiced the opinion that the time may come when we shall tire of the straight lines of Modernism and hanker after the frivolous fleshpots of curves in decoration. Maybe something in the German Baroque manner. Well, we've already had Baroque plaster decoration fashionable for walls. 'Way back Before Depression, House & Garden showed quite a little Baroque decoration.

TO A BELOVED GUEST

Joy in both hands, you come; too soon you go,
Leaving behind a fragrance and a glow
To keep us happy still, remembering
Your charm and all your hoped return will bring.

Adorable, delightful, winsome, kind,
Equal in loveliness of face and mind,
Though every heart and home fling wide its door,
Come back to us, for none can love you more!
Near or far,
How dear you are!
Farther or nearer,
Ever dearer!

ARTHUR GUILLEMARD.

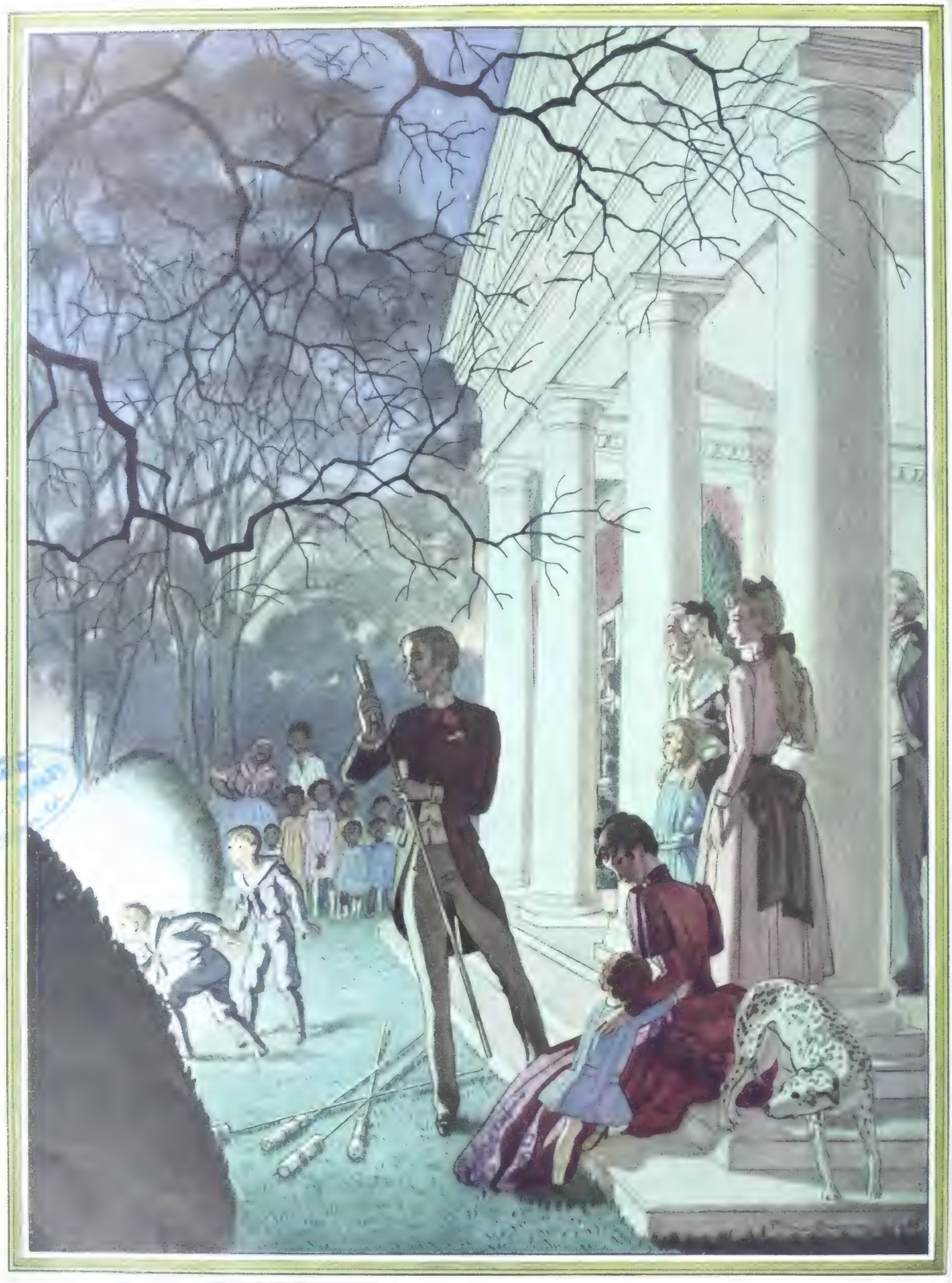
DR. JOHNSON'S DINNER. The great Samuel Johnson once remarked to Boswell—and we've felt that way, too, after some meals—"Sir, this was a good dinner enough to be sure, but it was not a dinner to *ask* a man to."

He also once remarked about a certain M. F. Lewis, "Sir, he lived in London and hung loose upon society." Only that, nothing more. What an epitaph to have written upon one's life. A lifetime's contribution to life, and all the contribution to be summarized and discussed with the words, "He lived in London and hung loose upon society."



SALAD VERNACULAR. Montreal, a city of highly civilized people, has its own manner of serving salad. It comes with the roast, on a half-moon dish, and you kinda reach over and get it. You don't help yourself out of a big bowl—you're helped, and usually the lettuce is shredded. We haven't seen those half-moon dishes in operation for a dog's age. Now, in California—well, in California they serve salad for an opening course, and Easterners bring it in toward the end of the meal.

TRUE ALUMINUM. We rise to a point of order and, receiving the privileges of the floor, announce that the article *Red Wine Dishes* in our October issue was wrong in inferring that harmful results might follow the use of aluminum cooking utensils in executing the recipes which the author set forth. Unquestioned medical authorities, we have since discovered, agree that aluminum and all its compounds have the peculiar faculty of passing through the human system without a trace of them being absorbed by the tissues, so this metal could not harm you if it wanted to!



CHRISTMAS IN VIRGINIA



My Christmas in Virginia

ALL my life, Christmas has been ushered in at midnight, not with the jingle of sleigh-bells, the slither of falling snow, but with the snap and sputter of fireworks out on the lawn. To a Northerner, fireworks mean only one thing—the Glorious Fourth; to a Southerner, they mean Christmas, and Christmas only. All through the day they crackle and at night the prize rockets are set off to cleave their glittering arcs against the winter sky. For, with our mild seasons, a "white Christmas" is almost unknown; so our children make Christmas bright with fire.

[illegible]

The charming scene that Mr. Brissaud has drawn, in the costumes of the 'Nineties, comes midway in the procession of my Christmas memories. It conjures up a happier picture than the Christmases of my early childhood, in the days of the rehabilitation after the Civil War. For in those days poverty stalked abroad; finances were strained to the breaking-point; and, although everyone tried valiantly to make Christmas-time as gay and open-handed as ever, the preparations were necessarily meagre.

But as time went on, trees, parties and receptions were gradually reinstated as an integral part of the Christmas holidays. Once more neighbors exchanged visits; once more the inevitable bowl of eggnog appeared, sometimes made by the host—from a precious recipe handed down through the years—sometimes, alas, by the cook. (Or, worse still, an ambitious but inexperienced chatelaine.)

Again the mistress and her kitchen staff started weeks ahead to prepare the supplies—succulent fruit-cakes, spicy mince pies, blanc manges, quivering jellies, fat turkeys, glistening hams, sausages—enough to feed an army. Again the great houses were decked with evergreen garlands, without and within, and wreaths were hung in every window—as they had been before, as they are still today. Then and now, the darkies arrive early on Christmas singing spirituals, and hover, beaming, in the background to await their gifts—for every smallest pickaninny will be remembered. This has been Christmas ever since I can recall.

by Mrs Mann
of Rose Hill



Russian Christmas

by the Grand Duchess Marie

THE Christmas of my childhood was white and dazzling, it was crisp with frost and silent with snow: the world seen through the patterns of rime on the window panes, was a fantastic world of icicles.

Indoors, in the snug rooms of our nursery, life for my brother and me lost its everyday reality and was full of excitement and anticipation. Our excitement and anticipation began long before the holidays and reached their climax on Christmas Eve when they became almost unbearable. Driving out through the city or into the villages we would see the many preparations for the feast: the bustle of people, the children going from house to house in holiday clothes, the carnival of the animals, as you have probably seen it in *Petrouschka*—the strong bodies of young peasants topped by fantastic masks of the goat, the stork, the boar.

During the last week before Christmas the house itself seemed to assume a different and thrilling atmosphere. A room in my father's big house had been closed off and behind its locked doors mysterious activities were in progress, activities which were kept secret from us. It was the same thing every year and every year we were consumed by the same curiosity. At last evening came. Together with my father we went to the house chapel for vespers and for a whole long hour we had to keep still and be attentive. But even that ordeal came to an end. And now we found ourselves in front of the closed doors. By that time we reached a state of absolute frenzy. In response to an order by my father the doors were thrown open. Beyond, in the center of the room, stood an immense Christmas tree ablaze with lights. It was a new miracle each time. The shock of the first impression was so overwhelming that we were incapable of moving. My father then would break the spell and laughingly push us towards the Christmas tree. The rest of the evening was drowned in a haze of pure rapture, in overflowing gratitude towards everybody and the world at large.

"Glaedelig Jul"

by Eva Le Gallienne

"GLAEDELIG JUL!" Whenever I think of Christmas I think of a Danish Christmas. It may of course be merely that childhood Christmases are immeasurably superior to grown-up Christmases, for my Danish experiences all date from my childhood. Still I think that nowhere in the world are Christmases so jolly, so gay and so solemn as in Copenhagen.

One Christmas I especially remember, was blessed with the ideal weather for such an occasion; crisp and clear, with enough crunchy snow to make the man-made tinsel look tarnished, so bright and sparkling were the crystals underfoot and on all the trees. The real festivities take place on Christmas Eve. We were invited to dinner at my mother's dear brother's house, Uncle Kai. Darling little "Bet", my grandmother, was the most fêted guest, then Mother and Uncle Kai and Aunty Tuttie, and my two little cousins, Gerda and Mogens.

Dinner started with "Risengrod", a sort of rice porridge, and the excitement was great over this, as somewhere in the porridge was an almond, and the lucky one who found it in his plate won a prize, usually a delicious fruit made of marzipan.

The pièce de résistance was the roast goose, stuffed with prunes and apples and decorated with little Danish flags. This always brought forth great applause. After the meal, Uncle Kai opened the big double doors into the drawing room, and there stood the Tree shimmering with silver stars. But before touching, or even remotely peering at anything, the Ceremony of the Tree had to be gone through. The entire household joined hands, old Ingeborg, the cook, was hauled out of the kitchen, in tears of joy (for no Danish Christmas is complete without tears), and we danced round the Tree singing.

Dear, sweet, warm people! How strange it is that Scandinavians are usually thought cold and a little dreary. They are so gay, so generous, so human.

Some day I hope to have another Christmas in Copenhagen —but, alas, it will be peopled mostly with ghosts, gentle ghosts, and not too sad. And I shall, strangely enough, be a "Grown-up". And most likely shall find myself in tears.

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Roman Holiday

by M. Winthrop Chanler

THE Christmas tree stood tall and well-garnished in the high-studded ball room which was our nursery world, play room-dining room-schoolroom. We were proud of our tree; had we not been busy for weeks cutting and pasting silver and gold paper into chains, covering walnuts and pine-cones with gold leaf and silver leaf, folding and snipping colored tissue-paper into ingenious bags that looked like nets when duly weighted with sugar-plums?

Santa Claus did not come to Rome. We were told that American children believed he brought the toys, and that in Germany it was the Christ-child who brought them, while in Rome it was the Befana (a corruption of Epifania) who in the shape of a fat old woman, half scare-crow, half figure of fun, would be found seated by the hearth with presents in one hand and a rod in the other to distribute rewards and punishments. With these various legends to choose from we never doubted that it was Mamma and no other who provided the bounty.

Rome was alive with its own Christmas spirit. The first sign of it was given some time in Advent by the *pifferari*, the shaggy shepherds who came in from the *campagna* playing their bagpipes in the streets to herald the glad event with rustic strains. Then there were the wonderful cribs or *presepi* to be seen in all the Churches, elaborate presentments of the stable in Bethlehem. The one at the SS. Apostoli, the Church opposite from where we lived, filled two rooms with a rich perspective of mountains and pastures; all in fairy-tale scale, captivating to a child. In the foreground we saw the stable and the Holy Child lying in a manger with Mary and Joseph. At Twelfthnight the Three Kings appeared on the scene bearing their gifts, and for the Romans this was the time for making presents.



The Ara Coeli crib was of all the most renowned. There the Holy Child was no less than the miraculous Santo Bambino in person, swaddled in votive jewels, the darling of the Romans.

Our Christmas was filled with happy images whose memory endured and was perhaps the most precious of all our gifts.



A Victorian Christmas

by Caroline King Duer

CHRISTMAS festivities in New York, in the early 70's, were conducted in a manner rather dignified than hilarious. We had no young guests. We had no tree. There was for us children the excitement of well-filled stockings, of many presents, and a foregathering of amusing elders at a midday meal.

Mine was a town-wintering family, but on so great an occasion as Christmas the family gathered either at Hauxhurst, my grandfather's country place in New Jersey, on the first spur of the Palisades, or else at my great-grandfather's place, Highwood, which was a little farther north, about opposite Forty-second Street.

Our day began with as early an excursion as she would bear to my mother's room for our stockings, with which we returned to bed. Then came an enforced waiting till the elders' breakfast hour of nine o'clock when we found all our larger presents displayed on a three-tiered side-table in the dining room; then a drive to church with our father and mother, and one of our unmarried aunts; a return (pink with churchly heat and hymn-singing) to find our uncles and their wives arrived or arriving; then Christmas luncheon, full of jokes that we laughed at and fortunately could not understand.

At the evening meal we were only allowed to come in at dessert-time to say good night and watch the youngest of us walk proudly the length of the cleared mahogany dining-table, from end to end, while my father and the old butler held the candelabra out of the way. This was a nightly custom, the origin of which I have never discovered.

So domestic a Christmas was essentially Victorian . . . something like it was usual in all old New York families. Decorous rather than decorative, perhaps, but we liked it like that. Both Hauxhurst and Highwood have long since been pulled down, but both had seen generations grow up in them, and houses of that sort hold, as long as they live, an atmosphere of kindly tolerance for the young.



FESTIVE BOARD



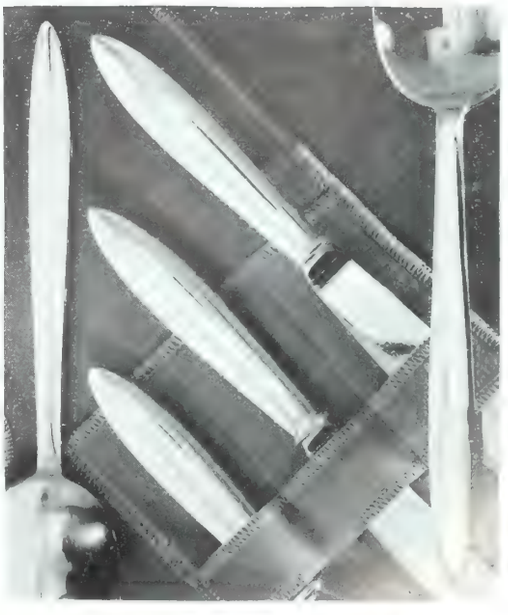
WHITE, blue and silver enrich the preparations for a festive Christmas dinner. Spread a cloth of pure white linen damask on the table, with matching self-striped napkins from R. H. Macy & Company. Ribbons of royal blue outline a silver runner which forms the background for glittering trees, swags and bows, also of sparkling silver: W. & J. Sloane. Sterling flatware (close-up at lower right) is Reed & Barton's new "Sonata" design. Plain Antique candlesticks add warmth and cheer to the holiday scene, and like the flatware, may be purchased through the Brand-Chatillon Company

Place plates are Spode's silver and blue striped earthenware (center, right) and come from Wm. H. Plummer. As a complement to the brilliant centerpiece, remaining courses feature "Columbia", a white pattern with silver bands (center, left). Created by Oneida Ltd.; sold by John Wanamaker.

Unpolished cut glasses (lower left) introduce Cataract Sharpe's delicate "Spinet" motif. They are obtainable in a variety of sizes for beverages, highballs and table use at R. H. Macy & Company. Furniture is by courtesy of Albert Grosfeld.







Rose In The Window

Every one who has seen the Chartres Cathedral or Westminster Abbey or any one of scores of churches in England and on the Continent will remember the great circular window that fills the west wall of the nave. It is referred to as the Rose.

Splendid examples are found at Canterbury, Peterborough and Lincoln Cathedrals, and Cheltenham Church, in England. On the Continent they became more common. Some French cathedrals have three circular windows—one for the nave and one for each transept. The earlier types, dating from the 13th Century, show simple tracery. Later Rose windows grew so elaborate and complicated that the tracery is scarcely to be recognized.

Where the tracery is simple and radiates from a central point, they are often known as Wheel or Catherine windows, to symbolize the spiked wheel on which Catherine of Alexandria was tortured, so legend says, in the early days of Christianity. This simple tracery is invariably seen in the "pierced" windows of the early Christian era. The glass and stone used weigh more than one might think; and the first windows, radiating from a central point, could not be of a very open design—it was a risk to make the stone supports too thin. They were really circles of stone pierced to admit small panes of glass.

❊ Still another name is Marigold window. Cathedral architects drew their inspiration from flower petals in designing the mullions. This design was a logical development of the early pierced tracery. Architects had discovered that Gothic arches, when properly braced, would support each other with a mutual give-and-take of stress and strain. Applying this principle to the Rose window, they could build up a veritable flower of radiating arches, forming an intricate, open design, the large interstices filled with glowing glass. The windows were dedicated to the Virgin and the universal concept of the nobility of motherhood. To many devout believers one of the appellations of the Virgin is the Mystic Rose.

Wherever found, the Rose window dominates its end of the nave, and in it is concentrated all the beauty that pattern and richly tinted glass can give. Also, since the Rose window faces west, its glory is best revealed in late afternoon, in the valiant light of the sun before it sinks below the horizon. Then the colors are clear and shining, and to one who stands inside in the dim shadows the whole window is revealed with the dazzling splendor of a magnificent jewel fashioned from the whole world—the sapphire of the sea, the emerald of young grass in Spring, the gold of Autumn leaf, the rubies of ripe fruit, and the amethysts of dusk.

❊ Between these great achievements of the Gothic Era and the simple home window at this time of year there may not appear to be the slightest connection. And yet to those who see with eyes accustomed to penetrating both light and darkness the two may not be so far apart. Both are symbols of belief. Both attained their exalted positions only after long struggles. And both look out upon a world that today, seemingly, would threaten their existence.

❊ Many, many years of battling upward had to pass before both a church and a home ceased being a fortress. In the beginning, such windows as they had were mere slits high up in the wall, far above the reach of foes. The safety of the home and those who dwelt in it had constantly to be defended. In the history of the window, in its gradually increased size and slow lowering down to the positions we know today, is written a vast chapter of civilization. Centuries passed before a cathedral dared to fill the whole end of a nave with a Rose and a house fling out its casements where its owners chose.

In those beginning days a man's home was his castle, isolated, barred and grim. Today a man's home is part of a community, a segment, colorful or plain, in the patterned mosaic of men and women and children who live and work side by side in peace. Today the window can be looked into as easily by the passerby as it can be looked out of by those who live within. It is the symbol of one of the fundamental beliefs of civilization.

❊ The past decades have seen the windows shot out of many a church and cathedral, and many a house put up its bars. Those who look out from the serene safety of their homes in this country today cannot help but wonder what people in other lands see from their windows and with what scant security they dare look out from them in these closing days of the year. Easy enough to shrug and say, "It can't happen here."

Just as the Rose window is a symbol of faith, so is the window of a home. In its simple panes blooms as fair a rose of belief as ever blossomed in a cathedral wall. When one is darkened, the other, too, will lose its glory. To those who now look out, secure and happy, from their windows, the day may come when they will be forced to defend their faith forthrightly and with determination. There haven't been many candles lighted in windows of Russian homes these past twenty Christmases. There probably won't be many wreaths hung up in Spain.

❊ As a Rose window is most glorious when it is lighted from *without,* so the window of a house shines most brilliantly when it is lighted from *within.* One has to be *inside* the church to enjoy the Rose. One can be *outside* the home and catch glimpses of its joy. For that reason the window plays such an important part in Christmas. More and more we share our Christmas goodwill with those outside. The tree in the window, the candle against the pane, the wreath on the sash are also for those who pass by sadly or gaily in the dark.

For the star that is Christmas lights a path we all can understand because we all tread it. All of us seek peace, security, contentment. Our faith may be faltering or great; we may come gallantly along the path to attainment or struggle uphill all the way. Eventually we find that which we seek in something so simple we may have overlooked it. In the light from that Christmas star, whether it shines through the myriad glass of a Rose window or from a humble pane, there is no overlooking the thing we seek, for at the end of the path we shall find it. And in its presence we may rest.



RUEHL BOURDET PHOTO • ENGRAVING

The Christ child stood at Mary's knee,
His hair was like a crown
And all the flowers looked up at him,
And all the stars looked down.

G. K. CHESTERTON

Palm Beach sketch-book



A decorative Banyan tree heads this group of Miss Elizabeth Hoopes' paintings



The Palm-shaded swimming pool of the Wolcott Blair residence. Treanor & Fatio, architects.



The main entrance to Mr. and Mrs. Grover Loening's villa presents this tropical effect. Treanor & Fatio, archi



Abundant color and light feature Mr. G. L. Kingsland's Palm Beach residence, designed by Treanor & Fatio



The drawing room in the Blair residence. Ruby Ross Wood, decorator



One of the colorful window groupings in Mr. C. H. B. Frelinghuysen's villa



CONDÉ NAST ENGRAVINGS

Punctuating the crisp white background of this modern dining room are gunmetal mirror panels framed in soft lights. Gunmetal satin chairs and gold accents on table and console are new notes. It was designed by Macy's Decorating Shop

WOOD

to feed the winter fireplace

FIREPLACE flames have been vibrant centers for real homes since fire was discovered. However distant the present fireplaces with heat-hurling mechanisms may be from the reflecting sides of a cave, words need never be uttered when flames jubilate and dominate a room. Morose or malevolent guests at the hearthside are apt to become genial despite dour inhibitions. Even without the cup that electrifies, unpremeditated confidences may follow the soothing stimulus of the fire-dancing.

Apparently the crackling fire is in chief demand, for noisy Oak is most easily obtainable in most fuel markets which sell wood for the fireplace. Or are sparks expected because of the fascinating fire-screens? Fireplace appurtenances of brass or copper or iron or other material control sputtering fuel and recalcitrant flame-zanies, but the logs themselves, willing and honest, will offer whatever sort of fire the hearth prefers.

Some woods which seem intent upon sounds are either the most frequently sought or the most readily accessible. Oak is available from here to there in one species or another, and Paper Birch is sure to be demanded for its chalky bark. How reminiscent of foaming waters and frothing clouds above fragrant forests! White Birch is articulate with the voices of enfolding snows.

Superior fireplace fuel is Apple wood. Silent, steady heat from gnarled Apple, remnant of a fallen orchard which blossoms again in the fireplace, is the epitome of comfort. The form of the branches or even twigs and chips is held in oyster-white ashes, perfect in original form until disturbed.

Sleek, satin-sheathed Beech, white fibers chastely ornamenting formal surroundings, offers heat dependable, and light enough for a Lincoln. Maple and Elm give generously of their heat units, but release few sparks. The hard Maple of many talents is widely praised, and the well-liked Elm releases its calories less reluctantly than it accumulated them, yet as majestically.

Backlogs of Hickory, White Ash or Chestnut may be in council with the steel-hard Apple, handsome Beech and firm Maple. Fine old monarchs, happily holding the heat until some giddier woods catch the evanescence.

The White Birch, *Betula papyrifera* (not the "Old-field" *B. populifolia* which is also a white-barked Birch but an insult to a fuel dealer), is not only smart in the wood-basket or carved wood-box. It is perfect for the first firing after the kindling has set bright example. Birch bark instantly absorbs the spirit of the occasion and communicates it to the coarse-grained fibers beneath, laughing at its own jokes as long as there is a coal to flicker. The wood-chest may contain the silvery tousled chunks of Yellow Birch, too, with useful fuel qualities. Birch fires expect to be frequently replenished but their flames command respect. They do not have the wanderlust of the sparking Oak, but both contain tannic acid in super-abundance.

Tannic acid contributes to the rich fragrances in the deep, growing forests, but concentrated in firepits it is as wayward as a Spring wind. Maple and Elm are not guiltless, but they are less erratic.

For jolly little piles beside the hearth the wave-ridged, deep-grooved American Hornbeam with its "Blue-Beech" bark and its Beech-like heartwood is hot as a fuel and mysterious in its household rôle. Aromatic Sassafras with its sketchy tailoring and irresistible aroma, sweet without being sugary, holds its light ashes in the same form as the sticks and also hints of Apple with its flames. The wood of Speckled Alder, its bark almost as lenticel-filled as that of Cherry, is luxuriously yellow and exciting for secondary use. To name our fuels from the wood-chest or the heaps upon the tile is to feel even deeper kinship with the sparkling warmth.

Many a wood sends forth perfume which permeates like incense. The Norway Pine, rich in resin, is pungent as may be without the wealth of stifling smoke which rolls from several of its kin. Juggernauts like White Pine are too powerful, their sudden heat too intense, their retreat correspondingly depressing. Norway (Red Pine) chips are thrilling for kindling. The touch of a match, the race for light, the overwhelming of the abrupt heat cause excitement for a long moment, then satisfaction. Fagots of hardwood, criblike above the Norway Pine chips, and, finally, against the sturdy backlog, the fuel which is to bring forth the flames of the evening.

Backlogs of the slow-to-burn; flames from the snapping Oak or the steadier and equally heat-filled hardwoods; mad flares from Black Cherry or jesting ones from fuel trimmed from our very own trees-for-shade, East, West, North or South. Kindling and fagots and firewood, flamewood and wood for its spice.

Most fireplace wood is cut in 30-inch lengths. In some of the larger cities only 4-foot lengths are available and the owner of a compact firepit must make other cuts.

A cord contains 1,000 pounds or less according to the nature of the material itself and the length of time it has seasoned. Some fire-builders favor wood which has seasoned for two years. Others scoff at this. Although the wood burns quickly it has no stamina. Three or four months may prove to be sufficient time for seasoning, after which certain woods will burn with maximum heat. This heat is variable since moisture content is not stable, even in a given species. The size of fibers and the manner of growth may also differ in a single sort. Wood may absorb moisture after it has been dried, but when properly stored in sheltered bins it is soon ready to put its best flames forward.

Tree lovers know that wood must be cut before it perishes from insect injuries, languishes from ravages of fungi or decays from old age which it cannot equably endure. However sad it is to watch trees transformed to smoke, the wood has had its glory and is changed to plumy gases which in turn will be absorbed by air and earth and given back to bark and bough and bole if Man does not tout his destructive prowess too prominently.

There are many practical considerations as to the heating value of wood. Hood's comparisons of certain woods with coal will interest the practical engineer who expects his fireplace to heat corners as well as hearts. The heat from one cord of dry Oak, according to Gottlieb's analyses, equals that from 1,700 pounds of anthracite coal. One and one-half cords of seasoned Spruce or Birch equal 2,300 pounds of bituminous coal. One and three-quarters cords of Poplar, Pine or Cottonwood equal 2,800 pounds of sub-bituminous or

(Continued on



Glamor

Give sparkling Christmas gifts are those which not only shine in themselves, but are destined to reflect the glamor of their future surroundings. A rock or two for instance, would make a masterpiece of a living room mantel. Give one of the other coolers like the one shown above to the lady who takes pride in her dining room. Any of the vases will make dependable table accents, while the decanters are bound to perform wonders with heretofore bare sideboards. Occasional pieces of silver, always a welcomed gift, will provide a lustrous finish, whatever the setting. All are gifts with a truly Christmas spirit. For information regarding the sources, turn to page 97. Merry Christmas.

Herbal Pilgrimage



INSIDE THE COTTAGE HERB GARDEN

"WHY NOT", asks Shaw, "have a bit of romance in business when it costs nothing?" So, evidently, think those who are reviving the ancient business of the herbalists, or dealers in medicinal and culinary herbs and simples. Starting not so many years ago in England with The Herb Farm and its shops, and Culpepper House with its several thriving branches, interest in the industry has spread across the Atlantic, and herb farms and herb shops, even herb tea rooms, are springing up in our towns and about our countryside in rather surprising numbers. And apparently the enthusiasts who are recalling to life this very old industry are finding it, in the words of Cowper, "a business with an income at its heels". But there is infinitely more than income to be had of it.

To make the rounds of some of these establishments is an enlightening and altogether delightful experience. One steps out of the hustling and bewildered present into the more spacious past and, after contact with old-time simplicities and homely customs, inhaling the fragrances of an older day which may, happily, still be of the present, finally emerges with an unaccountably quieted spirit, treading a gentler rhythm, aware as Henry Beston has it, of "beauty and that unfolding content and occupation which is one of the lamps of peace". We have had a part for the moment in something ancient which has yet remained sweet and wholesome, have acquired a richer sense of history and an infinitely more tender feeling for earth and its kindly products.

When the photographer and I set forth to see what some of these new herbalists were about we had no idea what we were going to find. We were just interested. We returned filled with respect at the knowledge displayed by these 20th Century pioneers in a new-old industry, and at the scientific thoroughness they are bringing to bear upon their undertakings.

We went first to Washington and made our way directly to The Cottage Herb Garden which is within the Close of the National Cathedral, Mount St. Albans. He who travels in a short article must reach his destination speedily, so it is with regret that we pass swiftly through the beautiful gardens that surround the Cathedral, the design and carrying out of which are the work of Mrs. Florence Bratenahl. The Cottage Herb Garden was also conceived and brought to being by the genius of Mrs. Bratenahl, and is under the care of All Hallows Guild, the Garden Guild of Washington Cathedral.

Approaching a picturesque building near the Norman Gate of the Bishop's Garden one is attracted by a little walled-in garden, the wall planted with sweet herbs, and entering the gate finds oneself in the quaintest setting. There are rows and rows of little plants in pots (herbs and Ivy from Canterbury and such) which visitors may carry away with them in memory of this enchanting spot. To the right is a patch of ground devoted to herbs named in the Bible, with Jonah's Gourd rampant among them, and another section to the herbs mentioned by Shakespeare. And then before one is the porch of the little semi-circular shop which occupies a corner of the Ivy-clad Baptistry. The porch is hung with drying herbs and set with little pots, and through the open door a rare fragrance reaches out to greet the visitor. But before one

by Louise Beebe Wilder



THE ROOFLINE OF THE COTTAGE HERB GARDEN

one afternoon is called to the restoration of a primitive drying shed that stands by the wall on the Paper Mill property.

It is my hope to visit on a return trip a spot as could well be imagined. It is presided over by Miss Elizabeth Ellicott Poe who, as you enter, takes the lid from a jar of scented herbs and gives you a whiff to put you in the right frame of mind for what you are about to enjoy. The ceiling of the narrow shop is hung with sweet herbs and the walls are lined with shelves. Upon the shelves are all manner of delightful things: jars of different sizes containing dried or powdered herbs for various uses, nose herbs and culinary herbs; and one corner is devoted to the making of herb teas, where the little containers are labelled Camomile, Sage, Peppermint, and the like, all complete with a squat brown pot for brewing the teas, and even a faggot of Sassafras bark.

There are bath bags of sweet herbs done up in wash satin that may be used to scent the bath and then hung up and dried and used again, there are tiny sachets for the pocketbook (presumably to make one's spending sweet); there are square packets of crackling Vetiver or Cus Cus roots to place among linen, jars of an especially delicious Garden Bouquet Potpourri, jars of honey made from the flowers of herbs, delightful old prints and all the books concerned with herbs and their use and culture. There is also a corner devoted to the preferences of children where peppermint sticks may be had, as well as lemon and lime drops, hoarhound drops, honey patties and the like. In one corner is an old closed Franklin stove with an iron pot upon it and Miss Poe told me that in Winter the shop is steamy with the fragrance of brewing herbs.

In connection with The Cottage Herb Garden are a greenhouse and a propagating house whence comes the supply of plants for the little pots and for the Hortulus, or garden enclosed, which is the heart of one of the large Boxwood gardens within the Close. In the greenhouse I first saw that ancient herb known as Fat Hen, Shoemaker's Heels, or Good King Henry, *Chenopodium Bonus-Henricus,* of which Evelyn says, "The Tops may be eaten as Sparagus or sodden in Pottage, and as a very salubrious Esculent". But adds "'tis insipid enough". Here too I first learned the deliciousness of Ambrosia, both fresh and dried, and when we left, so reluctantly, this time-haunted spot, Miss Poe gave me a nosegay of all the sweet herbs in the garden which I carried along with me and kept fresh for many days. A charming gesture. More than fifty thousand visitors have enjoyed The Cottage Herb Garden this summer, and surely all who go there must vow to go again—and soon.

Turning northwards we made our way to The Herb Farm, Hackle-barney Road, Chester, New Jersey, which is on the estate and under the direction of Mr. and Mrs. Alfred Kay. The Herb Farm offers an impressive demonstration in the scientific growing, drying and curing of herbs, and their manufacture into blends for use in cookery. Here order and beauty and practical usage go hand in hand; the best of the old methods have been retained and the most up-to-date and authentic of the new adopted. We saw first the great sunlit room with its long tables

(Continued on page 99)



OLD DRYING SHED, COTTAGE HERB GARDEN



COTTAGE HERBS

AT THE COTTAGE HERB GARDEN, NATIONAL CATHEDRAL

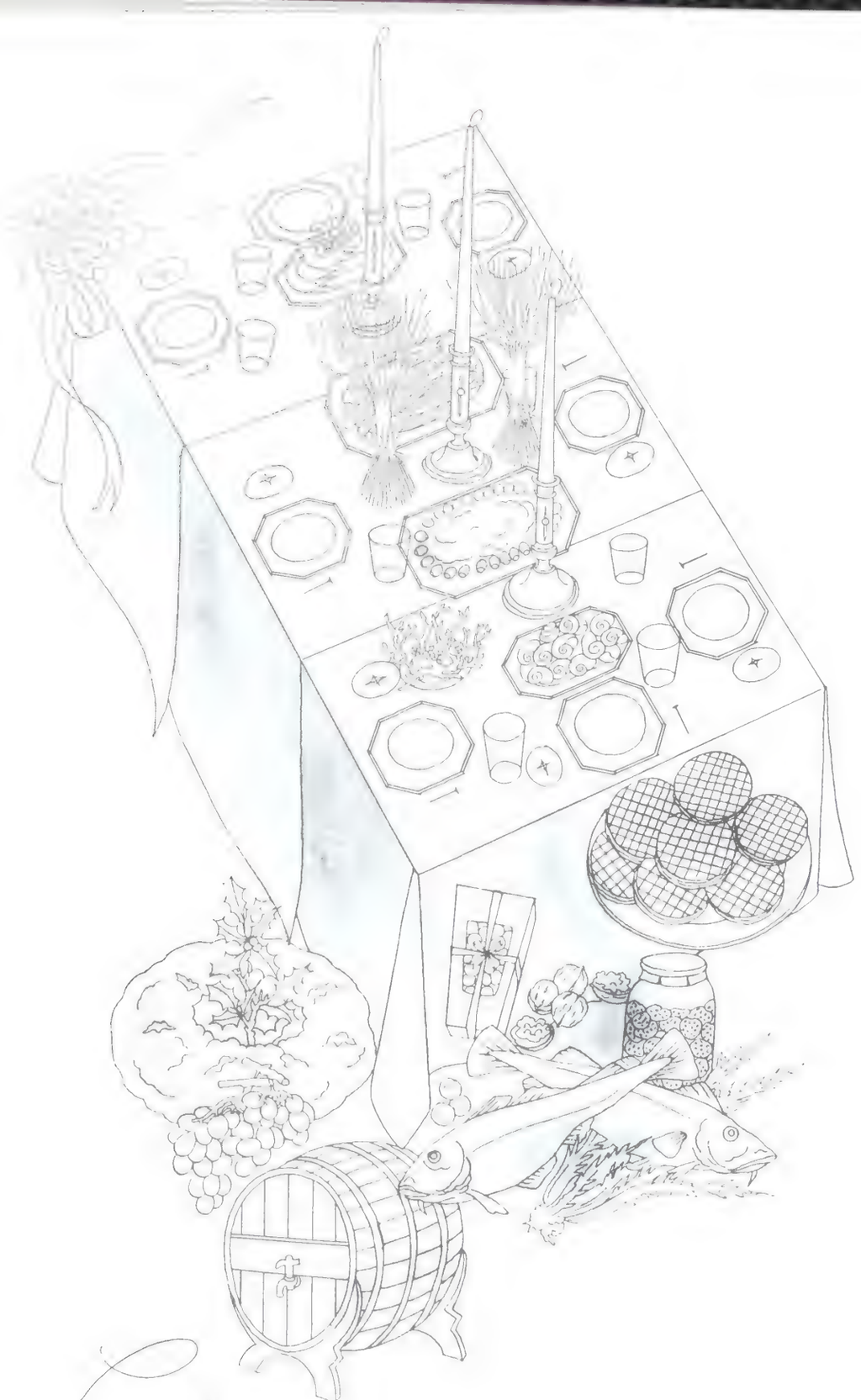
WALTER P. WILCOX





LABORATORY AT THE HERB FARM

DUMBARTON
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Christmas Dinner Bells

In a delightful little book entitled "La Nuit de Noel," Monseigneur Chabot, erstwhile Curé of Pithiviers tells us of the ancient and, I have no doubt, still current Christmas customs, superstitions and traditions of the peasants of France. The sacredness of Christmas is exemplified and glorified by the different local customs in the different provinces, but everywhere the family reunion spirit is paramount. All celebration centers around the Midnight Mass, preceded by a *Gros Souper* (fast meal) or followed by a *reveillon* (feast meal). Family, servants and pets all gather together in the big kitchen-dining-room to partake of the traditional meal and to take part in the Christmas rituals peculiar to their own particular province.

In the Auvergne, before sitting down to the meal, the oldest member of the family lights a great big candle, makes the sign of the cross, puts out the flame, passes the candle on to his oldest son who in turn, rises, lights it, makes the sign of the cross, puts out the flame then passes it on to his wife. Each person present does the same, in order of their age. The baby of the family then lights the candle, makes the sign of the cross and places the candle, still lighted, in the middle of the table in the center of a tremendous loaf of Christmas bread. The candle burns throughout the entire meal and is then extinguished, not to be lighted again until New Year's morning, when it is kept burning all day while visitors call.

Dinner over, they visit the Crèche, sing songs, then go to midnight mass. Some peasants believe that the animals represented in the Crèche talk to each other at midnight; but you must never try to hear what they are saying, for if you do you are sure to die almost immediately if not sooner.

In Brittany when the peasants come home from midnight mass all the animals on the farm are given double rations of food.

Menus for the Christmas meal vary greatly according to the different localities. For instance, in Marseille eels and a sauce known as a *raito* might be served. In Orléans the *reveillon* would consist of pork in all forms, *Boudins* (blood sausages) and *crêpinettes* (flat sausages). In the Béarn the feast might consist of cabbage soup, roast duck, fresh sausages, *pâte de foie gras;* whereas in Provence they would have a *gros souper* consisting of eels or codfish, snails, *cardons,* celery, *fougasse, confitures,* dried fruits, nuts, a big *bocal* or jar of grapes or cherries preserved in alcohol or Cognac, *pan calendo*, followed by plenty of *vin cuit* (mulled red wine).

Reading all this in Monseigneur's little book, I remembered having once visited a museum in France in which one of the rooms represented the kitchen-dining-room of a

In French Provincial Homes—Written and drawn by June Platt

wealthy peasant in an ancient agricultural farm-house in Provence. The room was completely furnished with authentic furniture and utensils of the period, the table set ready for the *gros souper*. There were three tablecloths and three candles in pewter candlesticks symbolizing the Holy Trinity; white octagon china; sturdy tumblers; a big-headed nail by each plate, to pull the snails out of their shells; a roll by each plate; a big brown shiny jug for the wine; wheat growing in two little saucers symbolizing fertility of the future; a Rose of Jericho by way of floral decoration. On a side table were laid out the desserts and Christmas bread with its sprig of Holly for good luck.

THE CEREMONY OF THE GROS SOUPER

The different members of the family, domestics, to say nothing of livestock in the way of dog and pet magpie, were most realistically represented in life-sized waxwork figures made by the sculptor Férigoule; the figures represented the moment when, before sitting down to eat the *gros souper,* the grandfather is blessing the Yule-log by sprinkling it with hot wine.

All this I am able to describe minutely, having recently had the good fortune to run across a copy of *Vie à la Campagne* containing a marvelous photograph of this selfsame room, together with a description of the meal the peasants would consume.

What a grand idea it would be, thought I, to reproduce this Christmas meal, table and all. I did, but I regret to say that lovely as the table was, the menu had a few disappointing moments in it, or maybe we just aren't quite French enough. Any way it was fun and here is how I did it.

Starting at the beginning, the three tablecloths were easy. I happened to have three red ones which proved appropriate and very gay. Also, believe it or not, we happen to own a set of china exactly like the ones in the picture, but where, oh where, to find the wheat? I finally found some in an artificial plant shop in the form of sheafs. They were expensive but perfectly lovely, so I bought two. The fact that they wouldn't be actually growing had to be overlooked. The Rose of Jericho was a great problem. After looking hopefully through Rose catalogues, with no luck, I resorted to the encyclopedia, only to find that it isn't a Rose at all, but a strange little plant that grows in the deserts of Arabia. Soon after it blooms, it shrivels up and dies in the shape of a ball. It is known as the Resurrection plant, because when it comes in contact with water again it opens up immediately and the seeds rolled up inside of it germinate very quickly; hence the idea of the Resurrection, I suppose. Old-fashioned-cocktail glasses took the place of tumblers; a nail for each person, three candles in three candlesticks, and the table was set.

Now for the menu. The idea of eels as appetizers I discarded instantly. I hope you agree. The *brandade* of codfish proved to be most delectable and was a great success. You will find the recipe below. I almost omitted the snails too, but decided that would be cheating too much. These I found in cans, ready to be stuffed into their shells, which are sold separately but at the same shop. In preparing them I followed the recipe given on the can, but added a few bread crumbs. I liked everything about them except the snails, but many people love them. I had a terrible time finding out what *cardons* were, and then discovered that they are listed in many seed catalogues as Cardoons, but nobody apparently has ever heard of them.

I did finally locate some, however, in an Italian grocery shop: great big gawky, spiky, green things vaguely resembling overgrown Swiss chard or celery with a strong flavor of artichoke. They are definitely a new taste sensation and cooked as per either recipe given below are most delicious and certainly something new. The celery we ate raw; it's always good.

Now for the desserts. As far as I can make out a *fougasse* is a *fouace* or a *galette* and a *galette* is puff-paste cut in circles, marked with criss-cross lines, painted with egg and baked to a golden brown. Eaten with any good home-made jam they are simply scrumptious. Recipe below. Dried fruits, nuts and raisins are known in France as *mendiants* when served together. I served them in individual little baskets lined with green leaves. The big *bocal* of cherries I was able to duplicate exactly, having put some up in Cognac early in the summer. They are preserved raw with their stems on, and are passed with the after-dinner coffee.

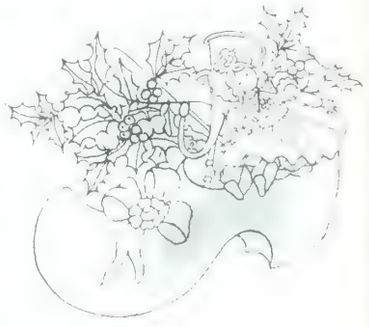
BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

The *Pan calendo de Noël* is evidently a first cousin to the Italian *panetoni* procurable in most Italian Neighborhoods. If you should want to make it yourself, my recipe below may not be authentic, but it's good. The *vin cuit* is nothing more nor less than mulled red wine.

BRANDADE OF SALT CODFISH FOR EIGHT

Soak 2 pounds of salt codfish in plenty of cold water for twelve hours, changing the water frequently. Drain and put it on to cook in cold water to cover well, and bring it ever so gently to a bare simmer. Reduce the heat even more, cover and continue to simmer for about an hour. In the meantime peel and boil until cooked 2 good sized potatoes. When the fish is done, drain it well and pick it over carefully, removing bones and any discolored pieces there may be. Now cut a fresh piece of garlic in two and rub it well over the inside surface of a large heavy enamel pan. Drain the potatoes and put them through the ricer into this pan, and add the fish, broken into pieces.

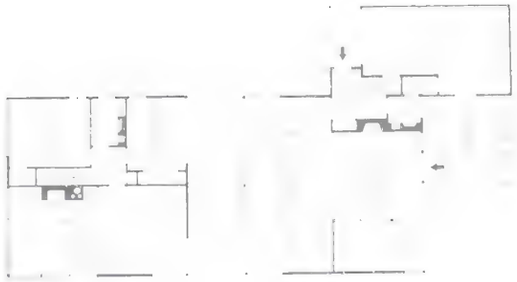
Now with a wooden potato masher or spoon work the two together vigorously until well mixed, then add gradually, drop by drop, beating all the while, 1 cup of lukewarm olive oil. Now place the pan on a very low flame and beat constantly while it heats, then work into it another ¼ cup of olive oil and about 1¼ cups of cream, into which you have grated the rind of 1 lemon and which you have heated to the scalding point. Season to taste with salt and plenty of freshly ground black pepper, and when hot and very light and fluffy pile it in a mound on a hot platter. Sprinkle over it ¼ cup of chopped green pitted olives heated in a little olive oil, but well drained; and garnish the edge with whole pitted olives also heated in the same manner.



SNAILS FOR EIGHT

Snails may be bought in cans, cooked and ready to be stuffed into shells sold separately especially for this purpose. First prepare a few fresh bread- (*Continued on page* 88)











REAR VIEW



MASTER BEDROOM



LIVING-DINING ROOM

APPLIED RESEARCH

EXPLICIT in the home of Robert L. Davison, Director of Housing Research of the John B. Pierce Foundation, is the spirit of inquiry and investigation. In arriving at a solution of the problem of planning a small, economical country house, Mr. Davison and his collaborator, Mr. John Callender, have left no question of design, orientation and construction unexplored. Among the significant results, we point especially to these: The second floor is planned off center in relation to the ground floor, placing the staircase conveniently at the side of the first floor, conveniently in the center of the second; providing, also, a roof over the porch and garage and a terrace over the living room. The house is precisely oriented with the wide expanse of living room windows facing somewhat west of south, a simple device which provides the rooms with quantities of sunlight and solar heat in winter yet minimizes these factors in summer. Construction, based on extensive research pointing toward a system of prefabrication, fundamentally comprises the fastening of strong, horizontal panels to widely spaced supporting columns. Fireplaces are equipped with flues which transfer to all rooms of the house heat which would otherwise largely be wasted. A sound deadening material is applied to the living room ceiling.







GARDEN IN SEATTLE. Mr. and Mrs. Robert [illegible] garden in Seattle, Washington, gains [illegible] effectiveness by a generous use of evergreens. Both needle-bearing and broad-leaved with which flowering plants are blended [illegible] color. Unlike as a whole [illegible] one of the few rare gardens [illegible] of massing and adequate [illegible] plants. These characteristics [illegible] evident in the large photo- [illegible] view of the waterfall and pool which show on a much smaller scale in the right center of the picture at the

Among the evergreens used are low-growing Junipers, dwarf Pines and Spruces, Kalmias, Heaths and Daphnes. The herbaceous list in- [illegible] along the stream [illegible]



Annuals down South

by Elizabeth Lawrence

IN considering annuals for the Mid-South it is important to find out where they come from, as those from climates similar to ours are most likely to do well for us. Since heat and drought are our two main problems, we should look for plants that have been conditioned to these difficulties in their native habitats.

Among the California wildflowers, California Poppies, Phacelia and Nemophila have proved to be good annuals for the Mid-South. Godetia is unsatisfactory. Coming nearer home, we have success with the Texas Blue Bonnet and Drummond Phlox from Texas and, from the southeastern states, with Calliopsis and the annual Rudbeckias.

Most of the annuals from southern Europe do well for us. For soft colors we look to Larkspur, Snapdragon, Scabiosa, Calendula, Nigella, Silene, Statice and Matthiola. Mexico provides us with our brilliant Marigolds, Zinnias, Tithonias, Ageratums, Cosmos, Nasturtiums and Hunnemannias. South American annuals are good material for southern gardens, with the exception of those from the mountainous countries. Salpiglossis, a native of Chile, is very beautiful in northern gardens, but is a failure in the South. And we do not have much success with Heliotrope, which is a native of Peru. Nicotiana, one of our best annuals, is from Brazil, as is Portulaca (indispensable for blooming in spite of heat and drought). Our dependable Petunia is from southern South America. Browallia (from Colombia) and Cleome (from Tropical America) will also endure our Summers.

SOUTH Africa would seem to be a likely source for annuals for the Mid-South, but it has not proved so. With the exception of *Anchusa capensis,* South African annuals do very poorly for us. Nemesias are poor, and Lobelias to be successful at all must be planted very early, and even then will not do well unless we have an unusually wet season. One would expect the African Daisies to revel in our Summers, but for the most part they are disappointing. I planted Ursinia, the Jewel of the Veldt, and Venidium, the Monarch of the Veldt, with high hopes, but with the first dry weather they curled up. I was told that this was what they did on the Veldt, that they were merely conserving their energies, and would burst into bloom again with the next rain; but they never revived. I saw Agathæa at the florist's, and was so charmed with the little French blue Daisies that I bought some plants for the garden. But they never amounted to anything out-of-doors. Brachycome, the Swan River Daisy (from Australia) never does much for us, either, nor does the Cape-marigold. But I think the trouble with the latter is due to the type of soil rather than to the climate, for we used to have them when we lived near the coast where the soil was light and sandy. I remember planting them when I was a little girl, spelling out the long name *Dimorphotheca aurantiaca,* and muttering it over the seeds as I put them in the ground. And, like some grown up gardeners, I was much prouder of knowing the name than of my success with the flowers. The only one of this group of Daisies that we can count on is Arctotis, which usually does very well, and is valuable for its gray foliage as well as the fresh blue and white Daisies.

THE best thing that has happened to southern gardens in many years is the introduction of Crotalaria, a green manure crop from the tropics. Two varieties can be bought at the local seed stores. *C. spectabilis* is a tall plant, growing to five or six feet, much branched, and with fresh gray-green foliage and long, erect racemes of yellow papilionaceous flowers. Striking in form and foliage, it is interesting in the border even before it blooms. *C. retusa* is similar, but smaller, and the flowers are marked with a dark red-brown. There is also a white form. Crotalaria is an especially good hot weather plant because its leaves stay fresh and crisp all Summer.

To keep a garden continually in bloom over a long period it is necessary to plant lavishly some of the common and easily grown annuals, such as Larkspur, Ageratum, Coreopsis and Cleome. If they are allowed to seed themselves they become pests, but pests are sometimes of value. Ageratum comes up so thickly that it chokes out everything else unless it is continually weeded out, but there are always little plants to transplant to bare spots in the flower beds.

Every year when Calliopsis comes up in all of the beds I leave a few plants in each place. I like a flower that is all over the garden when it blooms. I like the monotony for a short time, and in a carefully planned color scheme it is delightful to find an accidental harmony where a dark red Calliopsis has come up of its own accord beside *Lilium umbellatum,* or the unexpected discord of red and yellow with the coral spikes of *Pentstemon barbatus.* Calliopsis grows so quickly that it does not hurt the permanent plants if it is pulled up as soon as its brief period of bloom is over.

Cleome, which flourishes in every farm yard, can be used effectively in a more sophisticated setting. With the pink Phlox, Millie Hoboken, and Zinnias—some frankly magenta, and a few of a very dark purple—it will bloom all Summer, and still be blooming in the fall with Physostegia Vivid, and a fresh supply of Zinnias. The exquisite white form is very desirable but difficult to obtain, as the variety usually sold as white is not a pure white. Cleome is a good foliage plant. Its large, dark green, five-lobed leaves make an interesting pattern. The flowers fade in the mid- (Continued on page



Here they are—dramatic modern and lush 18th Century side by side in well-decorated dining rooms. Above, sharp contrasts – white Cellophane curtains against midnight walls, off-white satin on chairs, white rug on black linoleum. Furniture is rosewood and sycamore. The view is achieved by photo-murals outside the window. Virginia Conner, of Bello, decorator. Chinese paper, white, green, and rose red on silver inspired the Queen Anne room with walnut furniture. Curtains and carpet, green; chair seats, red: Alice Rand, decorator. Both rooms may be seen at Grosfeld House

FULL OF DECORATING IDEAS

Below you will see a new trend in decoration—modernized Baroque. In this highly stylized treatment for a foyer the dado is dark sage green, upper walls light grayed-green with shell and seaweed motifs in white. The Baroque console of stripped pine stands between chairs covered in ivory velvet. While the room at right has traditional furniture, its color is modern. Chinese painted paper, white on navy-blue, is used with a blue dado and white trim. Curtains are white satin; the Moroccan rug, navy and white. John Gerald, decorator, for Altman's Progress House



EMELIE DANIELSON







If you doubt that elegance in decoration has really arrived, study these rooms in Sloane's newly decorated House of Years. Both the living room here, and the bedroom opposite, are furnished mainly with fine antiques which have been combined with luscious fabrics and set against modern backgrounds. Walls in the living room are Mocha gray, the doors oyster white and blue with gray mouldings. The group above shows an English adaptation of a Venetian sofa in blue and white matelassé. At its left are two Sheraton pieces. At the other end stand an 18th Century mahogany table, and wing chair in white, blue and gray chintz. Regency chairs are in the bay which is hung in ivory damask and striped gauze glass curtains. Ross Stewart, designer

LUSH EIGHTEENTH CENTURY

Walls of the bedroom are papered with a wreath-and-fan silver paper which has soft greens and yellows in the design. The beautiful Baroque mirrored bed is upholstered in eggshell quilted taffeta, with a bedspread of the same material. This is flanked by antique pine consoles that serve as night tables. Pale green damask hangings frame the dressing alcove which is covered in eggshell quilted taffeta. Curtains here are peach taffeta and natural silk gauze. The dressing table skirt is made of turquoise and white striped taffeta and the slipper chair is upholstered in peach quilted silk. A sun-tan carpet completes the scheme



NYHOLM

In the care of Gift Plants

Ann Schley

Perhaps the best known and certainly the showiest, of our traditional Christmas plants is the Poinsettia, a native of Mexico which is now available in both pink and white as well as the usual red. To keep it at its best, give it a sunny window, but guard it carefully against the slightest chill. The ideal temperature for it is from 65 to 70 degrees, and the soil in the pot should be kept as close to "slightly damp" as possible. When the leaves fall, cut back nearly to the soil level, and repot. It is difficult, however, to handle a Poinsettia so it looks right the second year.





Azaleas are excellent gift plants at this season, and available in a variety of flower colors and forms; Rutherfordiana and Hinodigiri are two of the best types. All of them like ample watering, plenty of light and a reasonably cool spot near a window. After the blossoms fall, which may not be for several weeks, give an Azalea a still warmer place and water both soil and foliage frequently so as to counteract the dryness of the room and help the plant to make the new growth which will be essential to its future well-being. When Spring is well advanced, set the plant outdoors in shade.

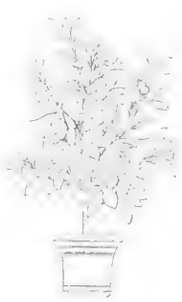
Africa, India and other tropical countries give us the various species of Pandanus, of which the striped-leaf type (Veitchii) is sketched here. They are essentially graceful foliage plants, and well adapted to house conditions, if given sunlight and regular ample watering. About once a week the leaves should be cleaned with a soft cloth or bit of sponge dipped in cool, clear water. This will remove accumulated dust and, by cleansing the pores of the leaves, maintain their natural function as the "breathing" part of the plant. Support the leaves with one hand while doing this.





Christmas Heather gives the impression of a flower that is very hardy, and for this reason many people are inclined to pay no particular attention to watering it. Actually, though, Heather is one of those indoor plants which need a great deal of water. Be sure, though, that you do not allow any water to stand around the base of its pot, or the needle-like foliage will begin to drop and the tiny countless flowers will begin to shrivel. In other words, these notably decorative plants like plenty to drink, but they quickly resent being obliged to wallow in it.

Camellias are always welcome, alike for their blossoms and for their rich green foliage. The coolest part of the house is a Camellia's preference—best of all a window without a nearby radiator so that the coolness of the glass will help the plant retain and gradually develop its buds. While in bloom, water moderately at regular intervals, but guard against so much moisture that the buds begin to drop before they have a chance to open. Light spraying of leaves and buds with clear, cool water will help combat the harmful influence of too-dry air.



HOUSE & GARDEN'S 7TH FLOWER PRINT

For its seventh flower print reproduction House & Garden has selected a study of Begonias from the "Temple of Flora" 1799-1807 edited by Robert John Thornton, M.D. The original picture was painted by Philip Reinagle, A. R. A. and engraved by Caldwell. Dr. Thornton contributed the text. In these plates for the "Temple of Flora" each plant is placed in an elaborate landscape background. Since Dr. Thornton's life and accomplishments deserve more notice than these few lines could contain, an account of him will be found farther along in this issue.



The Ellegue-leaved Begonia.

London Published July 1 1806 by J. Sowerby



Light your holiday doorway with a torch flare placed in a Classic iron urn from the Fiske Iron Co. Then hang a pendant of green boughs and Christmas balls on either side. Designed by Harry Richardson



This Christmas mantel is given an Italian air with a Della Robbia plaque framed in greens and Pine cones. On the shelf are candles and an arrangement of real fruits. Designed by John Gerald of Altman's



This view of a spangled midnight sky seen through sheer curtains is nothing more than blue Cellophane dotted with silver stars. It is tacked outside the window and bordered with lights. By Joseph Mullen

Holiday House



Your fireplace makes an ideal setting for a crèche. The figures against blue Cellophane are illumined by lights in the chimney. Joseph Mullen, designer. Drawing after his setting designs: Robert Robbins

Holidays . . . open house . . . parties . . . a time to deck your rooms in gala dress, to devise glittery settings for this most festive season of the year. To this end House & Garden puts on its Christmas thinking cap and shows five ways of decorating your house without using conventional Mistletoe or Holly. Here they are, for fireplace, overmantel, window and door. Each is easy to carry out with a little ingenuity.

Quite the most important is the overmantel treatment illustrated on the opposite page, designed and executed by John Gerald of B. Altman & Co. Here a fine reproduction of a stripped pine Georgian mantel is crowned with a handsome swag and pendants of real fruits and leaves in the manner of a Grinling Gibbons carving. The fruits, charmingly combined and grouped, are strung on cords and attached to nails concealed by the real pineapples forming effective finials. The mantel and accessories: Wm. H. Jackson. Furniture, rug and mirror: Altman's

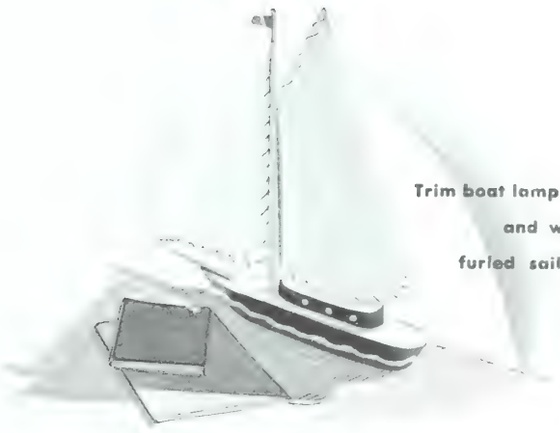


BRUEHL-BOURGES



A BOY'S ROOM

Not only comfortable but definitely inspiring is this neatly planned room for the boy of 6 to 16 years. The very efficient desk, large enough for the most intricate mechanical diversions, has a removable cork top sturdy enough to withstand even the ravages of thumbtacks. Overhead a cornice has concealed lights which shine on youthful works of art hung in practical removable frames. The large leather-upholstered guest couch conceals beneath its mattress a most opportune secret drawer. Across the room, shelves hold toys that can be covered with the roll-top doors whenever neatness dictates. Designed by June Platt.



Trim boat lamp painted red, blue and white with lights inside its furled sail: Saks-Fifth Avenue

STORY FOR CHILDREN

Long neglected as a room for stray toys and walls of quaintly flowered paper, the nursery finally steps into a rôle of its own. Now it combines the imagination of youth with the dignity of a well-planned grown-up room. Study is made concerning the needs of growing children; colors and designs are planned to keep them interested. This combination may do much toward making our present day hopefuls the geniuses of tomorrow.

The children in the picture below play in a colorful room designed by Childhood, Inc. A mural of Mother Goose motifs painted in bright reds, blues and greens enlivens the alcove. White walls have a French blue dado, chartreuse border, and white stars. Floor ruby linoleum; chair seats red permatex



Bright little girls in modern pottery, helpful as well as gay: From Rena Rosenthal



The cushion on this restless white reed chair is red piqué with big white dots: Childhood



White Cellophane curtain has child's name written in red. Childhood, Inc.



Hand-carved Norwegian wood lamp with natural shantung shade. Rena Rosenthal



Here are two views of a very charming room decorated for the Misses Katrina and Sarane Hickox of Old Westbury, Long Island. Pale hydrangea blue walls are deftly combined with the bright green of the plain chintz curtains and a blue-green rug. A gay chintz on the beds and chaise longue is patterned in blue-green ivy leaves, while the white painted furniture has a spirited decoration of narrow bands of ivy. Twin beds hung in sheer organdy are trimmed with green and white ball fringe. This very attractive bedroom was decorated by Diane Tate and Marion Hall, Inc.

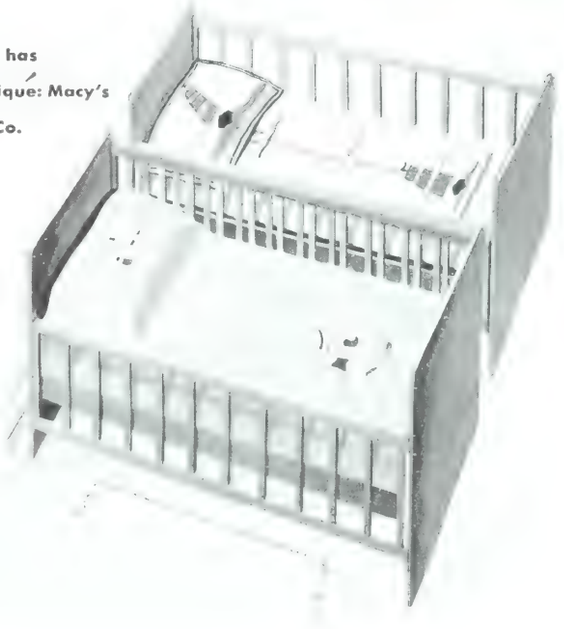




HOUSE & GARDEN



Little girl's white organdy spread has Mary and lamb appliqued in pique: Macy's Boy's set of crash and linen: Best & Co.



In this convenient combination of baby's and nurse's room for a city apartment, lively murals in blue, silver and coral brighten white walls. Weave and texture of the blue carpet are repeated in the blue and white material on the nurse's couch. The blue border of the organdy-covered crib matches the furniture trim.

Washable white linen curtains have sprightly figures in vividly colored crayons. Indirect lighting is concealed behind curtains, and in built-in shelves holding toys. By Virginia Connor of Bello, Inc., for Mrs. Carl E. Schuster. Wall painted by Ferdinand Vitelli



Epicurean

Or what some people would like

Three extraordinarily pleasant wines that I would be delighted to receive would be, in ascending order of joy, 1929 Clos le Mont, Vouvray; Piesporter Goldtröpfchen Spätlese Growth Dünweg, and Château Leoville Poyferré, 1929.

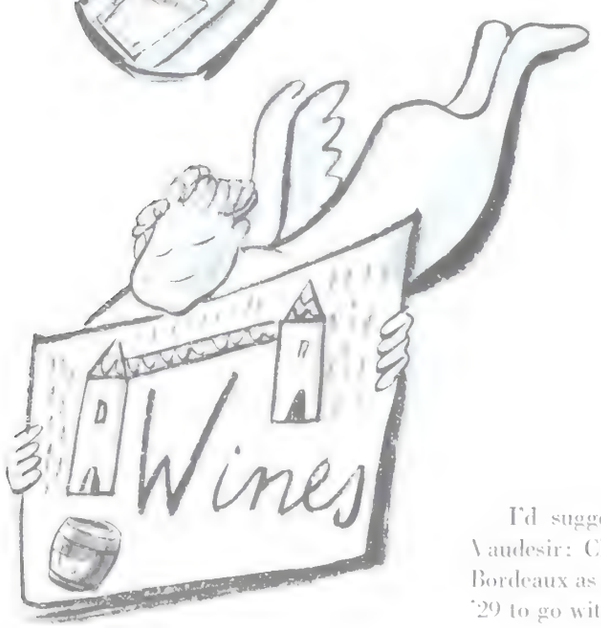
The first of the three is a most charming and light summer wine for an al fresco luncheon with trout au bleu.

The second is almost perfect with broiled young lobster.

The last is agreeably adapted to a Chateaubriand Bernaise.

None of these wines is a sufficient drain on the purse to detract from the joy of serving and drinking.

REGINALD BURBANK



I would like first of all some Champagne, which I propose giving my friends on Christmas Day before we sit down to table. As a sociable—let alone a festive—wine, there is nothing like Champagne; it is the best of appetizers, but like most things that are best it is also dearest. So we shall have a glass of Champagne in place of cocktails or Sherry, and we shall keep on with it with the fish, being, of course, duly grateful to the donor all the time.

The next wine that I would suggest must be Claret, the best tune for the turkey to dance to. Not necessarily one of the great Château Clarets of a rare vintage but good, honest, sound red wine from Bordeaux, old enough to slip pleasantly down the throat, yet young enough to retain some of its natural acidity which splits up fats and moves on dangerous loiterers below the belt.

Lastly, please let me have a bottle of real Douro Port to enjoy at leisure on such an auspicious day, whilst cracking fresh nuts and old jokes. A red Port, of course, and of a good year.

ANDRÉ L. SIMON

I'd suggest a good '29 Chablis for the fish, say Grand Chablis Vaudesir: Château Mouton Rothschild 1929, which is about as good a Bordeaux as I have found at the price, for the meat: and Château Climens '29 to go with a hazelnut soufflé.

ALFRED A. KNOPF



Christmas comes but once a year, and if I were to give the present, I would like to make a sacrifice in order to include the following:

One bottle of Château Ausone, 1904. A perfectly magnificent red Bordeaux (St. Emilion) of a truly great year.

One bottle Charmes-Chambertin 1915, a lovely red Burgundy.

One bottle of Johannisberger Cabinet Auslese 1929, Gold Seal, the finest wine of the entire vintage of Germany.

With the Ausone, green turtle soup and a small rack of lamb.

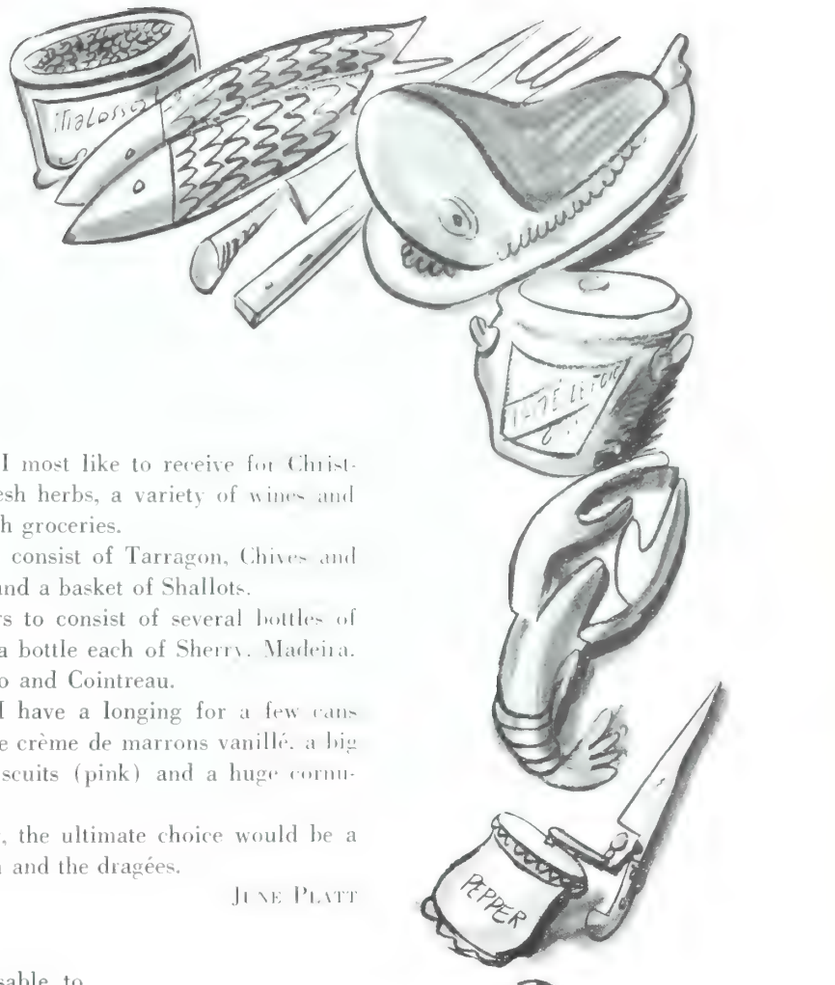
With the Chambertin, a duck "aux oranges", by all means.

And with the Johannisberger, a luncheon of eggs scrambled with truffles and a plain lamb chop, rather rare than medium.

G. SELMER FOUGNER

Christmas

ir alimentary remembrances



What three kinds of food would I most like to receive for Christmas? Collectively speaking, some fresh herbs, a variety of wines and liqueurs for cooking, and some French groceries.

To be more specific, the herbs to consist of Tarragon, Chives and Chervil, preferably growing in pots, and a basket of Shallots.

The variety of wines and liqueurs to consist of several bottles of white and red wine (imported) and a bottle each of Sherry, Madeira, Cognac, Kirsch, Port, Tokay, Curaçao and Cointreau.

By way of imported groceries—I have a longing for a few cans of truffles, and pâté de foie gras, some crème de marrons vanillé, a big bag of flageolet, some champagne biscuits (pink) and a huge cornucopia of dragées and pralines mixed.

If I must be *reasonable*, however, the ultimate choice would be a bunch of Tarragon, a bottle of Kirsch and the dragées.

JUNE PLATT



An order for Glace de Viande—that accessory indispensable to my cooking, even to a hamburger—whenever my supply runs low.

A constant and generous supply of French Thyme—fresh, of course. Who can cook a sauté without it?

And half-a-dozen jars of those delicious fresh seeded Dates preserved in brandy syrup to "dress up" the desserts that otherwise remain always the same.

JEANNE OWEN

If I were to wake up Christmas morning and find under the Christmas tree a basket containing the three kinds of food I should like best to receive, that wonderful basket would contain:

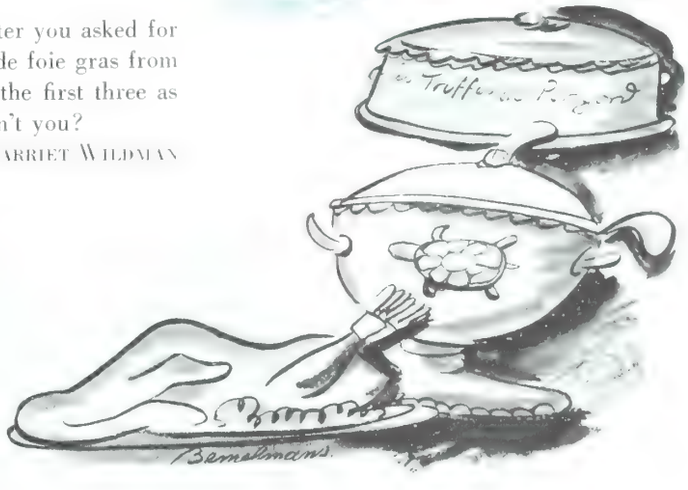
A smoked turkey, which they do so well in Virginia, and than which there is nothing finer for Christmas.

A fine large Christmas plum pudding, packed in an attractive china bowl.

A magnum of Champagne—preferably Perrier-Jouet, English Curée, 1928.

If Champagne does not fill the bill (as in your letter you asked for three kinds of *food*), I would substitute for it a pâté de foie gras from Strasbourg or Toulouse—but I think the selection of the first three as a gift would make for a gay and merry Christmas, don't you?

HARRIET WILDMAN



Generally I do not cry for the moon, but if I could get Mangoes all year round, I would purr ecstatically. Lacking fresh Mangoes in Winter, I'd probably be satisfied with them canned.

Then I'd like a whole collection of biscuits, for one of these days I want to give a private Sherry-tasting and serve a different kind of biscuit with each type of Sherry.

Also I'd like a Cœur de Crème cheese in a little heart-shaped French basket. The cheese eaten, we'd serve Cherries in the basket!

THEODORA LAROCQUE CODMAN

(More on page 90)



CHRISTMAS GIFTS

Christmas, 1936—to be remembered for its welcome return to the finer things of life, to be greeted as it deserves, with gifts of importance, symbols of a revived appreciation of intrinsic beauty. Here are the season's choice, the fifty gifts that our editors have selected for you and have actually made available in stores throughout the country. These are the gifts that you will find on display and on sale exclusively in one store in your own city if it is listed in the group of forty-one on page 87. We bring you gifts so distinctive that they will point up even the house that has everything. In perfect accord with current decorative trends, they include glittering crystal, bleached woods, blond leather, Chippendale and Sheraton designs, luxurious satins that speak of the new elegance, accessories that contribute to today's effortless entertaining. There are amusing novelties for problem people; original designs by contemporary craftsmen for fastidious friends. Impressive but not expensive, these gifts will surprise you with their unpretentious prices.



Good Notions

1 Faggots—Scented to make fragrant the Yule fire. In a cheerful basket, with Cellophane and Holly, redolent of Christmas. 17" long. About $4. Qui Sait Co.

2 Garden Set—Checked apron with Chinese matting kneeling strip, capacious pockets, cotton gloves, raffia tying wisps, Chinese hat. Around $6 complete. B. Altman.

3 Ruler Set—It hangs in the kitchen, holds yardstick, ruler, tape measure, scissors. Blue, black or green oilcloth with Mammy decoration. About $1. Lord & Taylor.

4 Towel—Give several to brighten a kitchen or serve at a bar. Pure linen, hand-printed design in red and black. Size 17" x 32". About 60 cents each. From R. H. Macy.

5 Kitchen Set—Waste basket, pot holder, note pad in shining blue, black or green. A felt Mammy adds gaiety to this practical ensemble. About $1 complete. Lord & Taylor.

6 Covered Lantern—Mexican tin and glass, ideal for a porch, uses kerosene or candle, or may be wired for electricity. 12" high over all. About $3. Bonwit Teller.

7 Highball Spoons—Hand-carved of natural wood, this Mexican craft brings rugged contrast to civilized drinking. Average length 7½". About $1 a dozen. Gerard.

8 Bar Apron—The man who likes to play bartender will relish this apron with its nostalgic design in bold colors. Of heavy duck, 36" x 36". About $1.25. R. H. Macy Co.

9 Log Lugger—For hauling from woodpile to fireplace, a sturdy carrier of rust-colored canvas with metal rings. Packed in a log-like box. About $2.25. Lord & Taylor.

10 Scoop—Serve your guests with popcorn or potato chips or small hot rolls in this informal shovel of Mexican tin with hammered decoration. About $1. Bonwit Teller.

SEE PAGE 87 FOR THE SHOP NEAREST YOU THAT HAS THESE GIFTS

Crystal & Ceramics





















11 \$35 a pair. From W. & J. Sloane.

12 Horse—An irresistible Persian steed of noble character. A hand-made ceramic, in brown or white, with or without spots. 8" tall. About \$5. John Wanamaker.

13 Decanter—A very special design in Baccarat crystal, with cut and polished decoration, modern in simplicity, distinctive in shape. About \$9. From B. Altman.

14 Duck—This amusing Persian ceramic, subtly colored, is receptive to small flowers, which tuck into its back. 5" high, 6½" long. About \$2. From John Wanamaker.

15 Highball Glass—Easy to hold, difficult to overturn, effective in design. Holds 14 oz. Cut and polished base. Around \$12 for six. Hammacher, Schlemmer.

16 Figurines—An enchanting pair of Chinese musicians, off-white, copies of old porcelains, ideal for 18th Century rooms. 7½" high. About \$5 a pair. W. & J. Sloane.

17 Decorative Jar—To hold flowers, a plant, or stand alone, signed ceramic by Waylande Gregory. Smoke-gray glazed porcelain, white design. About \$10. B. Altman.

18 Ash Tray—Fine crystal, the season's favorite, cut and polished. The 3½" square top is indented to rest cigarettes, depth 2". About \$2. Hammacher, Schlemmer.

19 Seafood Dish—Glass fish, for caviar or other seafood, with fitted bowl for crushed ice. Give one or, to be grand, a set. About \$1 complete. Lewis & Conger.

20 [illegible] and initialled by Maurice Heaton. May be used singly or in sets as service plates. 11½" diameter. About \$5. From John Wanamaker.



21 Salad Set—Bowl of redwood burl, generously deep, polished outside, natural inside, 10" diameter. Matching fork and spoon. About $12 complete. From Gerard.

22 Bell—Crystal table bell with a clear calling note and clean-cut lines. Its simple design makes it a decorative addition to any type of table. About $4. Carole Stupell.

23 Cigarette Box—Lovers of leather will cherish this box of natural russet cowhide. Lined in fragrant cedar, it has partitions for four brands. About $5. Bonwit Teller.

24 Cruet—The old-fashioned oil and vinegar cruet finds its functional shape at home in the modern picture. Give it to a salad fanatic. About $1.50. John Wanamaker.

25 Ash Tray—Generous in size, as carefully tooled as a piece of machinery, this chromium ash tray is solid and shining. Fine for a serious smoker. Under $2. Bloomingdale.

26 Tray—A Russel Wright tray of brushed aluminum with blond rattan handles, light to carry. The upturned sides make for safety. 13" x 20". Under $7. B. Altman.

27 Punch Bowl—Fill the cheering cup at holiday time and for long after with a bowl of hand-rubbed aluminum. About $25 complete. Hammacher, Schlemmer.

28 Syrup Set—An attribute to flapjacks and waffles, pear-shaped syrup jug of lustrous pewter, hinged cover, separate tray. About $3.50. From Lewis & Conger.

29 Cocktail Napkins—Four original designs by Peter Arno. Hand-printed on batiste, hand-rolled. Vermilion, electric blue, sea-green. About $1 a box of 8. Macy.

30 Comale—Mexican frying pan, flame-proof, for colorful stove-to-table service, 8" diameter. Give two or more. About 50 cents each. From Hammacher, Schlemmer.

SEE PAGE 87 FOR THE SHOP NEAREST YOU THAT HAS THESE GIFTS







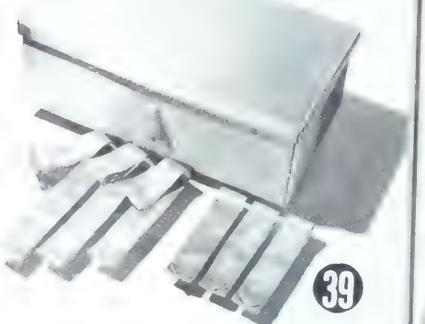


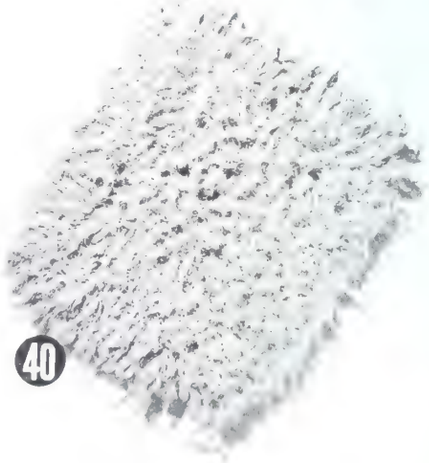












31 [illegible]

32 [illegible] bless it while shaving, a woman while making up. Light shines up through the frosted glass rectangle. Under $7. Lewis and Conger.

33 Vase—This simple glass vase, with its classic lines, is adaptable to many rooms and all sorts of flowers. Good in pairs. 6½" high. About $2. From B. Altman & Co.

34 Bottle—What could be more luxurious than to fill this nine-inch decanter for the bathroom shelf? Colonial design, of blown glass. About $2. John Wanamaker.

35 Hamper Set—Painted metal for the bathroom. Hamper, 19" tall, basket, 14" tall. Pink, blue, red, green, yellow, oyster. About $7 a set. W. & J. Sloane.

36 Lingerie Set—Gleaming satin envelopes. Sizes 13" x 16", 10" x 13", 7" x 10". In peach, blue, maize, lined and piped with ivory. About $10 a set. B. Altman & Co

37 Comfortable—A stitched design on beige taffeta, filled with 100% lamb's wool. Other side, brown, green, rose-rust. 72" x 84". About $17.50. John Wanamaker.

38 Tray Set—For breakfast in bed, cloth and napkins of white linen, embroidered in blue, rose or green. 20" x 14". Napkins 11" square. About $3 a set. R. H. Macy.

39 Closet Set—Satin box for a pair of blankets. Bands 27", 36", 48". Yellow, pink, blue, green, peach, eggshell. Box under $8. Bands each under $1. Sloane.

40 Rug—Deep, luxurious, washable bath rug of cotton string. In white, pink, yellow, green, orchid, blue, coral, dubonnet. Size 26" x 37". Under $7. [illegible]

Personal Luxuries



41 Lamp—Hand-made porcelain base of interesting texture, in terra cotta red with etched white detail. Parchment shade, 15" over all. About $15 complete. B. Altman.

42 Vase—So hard to find, a tall, well-proportioned crystal vase for holding long-stemmed flowers. Raised rings add interest. 16" high. About $6.50. From R. H. Macy.

43 Crystal Lamp—Tapered column and ball of glass, chromium base. Bell-shaped shade in eggshell silk. 24" over all. About $20 complete. From R. H. Macy.

44 Mirror—Combining two decorative trends, Chippendale design and blond wood, finished to simulate carved pickled pine. 24" x 40". Around $35. Lord & Taylor.

45 Waste Basket — Covered in hand-finished fine Florentine leather, blond color, with effective hand-gold-tooled design. 11" tall. About $10. Lord & Taylor.

46 Game Table—Fits over chair or bed for many purposes. Adjustable stick. Natural maple, blond pigskin finish top. 31" x 20". Around $7. From Lewis & Conger.

47 Fruit Set—Royal Copenhagen bowl in yellow. Plates have four fruit motifs. Bowl 12¾", plates 8" diameter. Bowl about $12, plates about $2 each. Georg Jensen.

48 Portfolio — Special appointment for a desk. Of soft blond Florentine leather, gold-tooled, lined with brown silk moiré. Size 11" x 14". About $10. Lord & Taylor.

49 Table—Delicate in scale, Sheraton in design, an oval coffee table of fine workmanship. Dark natural or bleached mahogany. About $25. From W. & J. Sloane.

50 Card Box—Red leather, gold tooled, lined with natural mahogany. Equipped with two score pads and pencils, holds four decks of cards. About $6. Lord & Taylor.

SEE PAGE 87 FOR THE SHOP NEAREST YOU THAT HAS THESE GIFTS

Gardening

notes for December

In a sense the term Fall planting is a bit misleading, for it would seem to indicate that with the end of Autumn all such operations must cease. Such is not necessarily the case, for the determining factor is not the calendar, but rather the condition of the ground. Most kinds of plants suited to Fall planting can be set out safely as long as the ground remains unfrozen, which not infrequently means far into December. The later they go into the ground, however, the more important becomes the Winter mulch applied after the ground does freeze, for the simple reason that the plants will have had scant time to establish their roots and so withstand the heaving to which unprotected ground is subject.

So, if your tree, shrub, Rose and even perennial and bulb planting has not yet been completed, do not despair. If the weather gods are kind, you may have a week or two left for work that will be richly rewarded next Spring.

To protect [illegible] tools and so protect their metal parts with oil or paint that there will be no rusting during the Winter. Also, such cutting implements as scythes, sickles and mowers should be sharpened and repaired. But keep the pruning tools handy and usable, for they will be called upon off and on all Winter. Which reminds us, for some reason or other, that dormant tree spraying to destroy scale insects is now in order. Do it thoroughly, and by [illegible]

If yours is one of those houses in which most indoor plants simply cannot stand the dryness of the artificial heating season, you might try three species which are just about death-proof: Crassula, Stapelia and several kinds of Bromeliads, [illegible] The first one of this trinity is a sort of miniature tree with thick, oval, glossy green leaves and modernistic form. The second is a succulent which suggests a bushy, spreading Cactus without real spines. And the third has long, odd-looking leaves rising in a spreading cluster and informed that they catch and hold water applied to them regularly and apply it to the [illegible] of the plant. All are [illegible]

While this page is customarily devoted to actual gardening operations, there comes a time when not enough of these are practicable to keep one interested. Let it be suggested, then, that the arrival of real Winter weather be taken as the signal to start a campaign of balanced garden book reading. After all, there are more ways to learn good gardening than through bitter trial and error.

As we look over the American gardening [illegible] we cannot but be impressed by the growth of the knowledge that the best plants are the cheapest in the end. Perhaps we have learned the lesson of demanding our "money's worth" in plant material as in other things. At any rate, gardeners in this country have awakened to the fact that trees and shrubs and vines and perennials and seeds of the better grades are the ones to buy.

This is no more than applied common-sense, but the realization on the part of the customers that mere price is not the main factor is a long forward step. Having taken it, we can be sure there will be no regrets, for good plants well grown are sure to pay the best dividends of real gardening satisfaction. Which, after all, is what we're all after.



GEORGE GILLIES, SUP'T. MARSHALL FIELD



ALEX. MICHIE, SUP'T. THE LATE T. A. HAVEMEYER



WM. GOLDING, SUP'T. WILLIAM ZIEGLER

More leaders of American gardening

This is our second group of prominent gardeners and the men who work with them as superintendents. This time they are all Easterners — Mr. Field and the late Mr. Havemeyer from Long Island and Mr. Ziegler from Connecticut. They have all meant much to American gardening





For the Expected guest
The soup de luxe

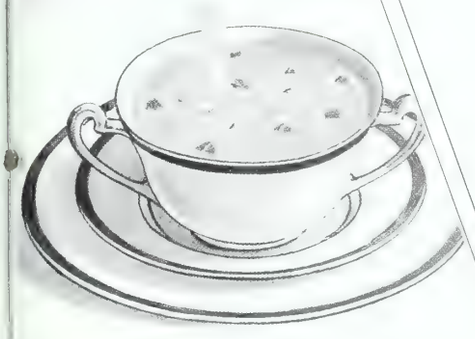
Too much has already been said about the *unexpected* guest. But for the *expected* guest, nothing short of the finest and best will ever do . . . So—enter the first course—and a graceful compliment is conveyed in the serving of this sumptuous soup—Campbell's new Cream of Mushroom—with an accent on "Cream", and another on "Mushroom".

You will declare that never before have you known a Cream of Mushroom so deeply rich and utterly delicious with fresh mushroom goodness—that the new superb flavor is an inspiration and a revelation.

The mushrooms so generously used for it are freshly picked, then blended into a glorious purée with sweet, rich cream so thick it will hardly pour. Plenty of good-size pieces of mushroom throughout add perfection's final touch.

The eyes have it that Campbell's is mushroom, *mushroom*, and *more* mushroom! And palate seconds the motion.

Serve this de luxe soup often—the triumph of master chefs, yet ready for your table in but a few short minutes.



Campbell's
* Cream of Mushroom
* with the accent on "Cream"
and again on "Mushroom"



Crystal sets are very much in the mode these days . . . and none more so than this striking group, *"Flame"*, created exclusively for Fostoria by a famous designer. Never before has the soft, romantic flame of a candle been so beautifully expressed in shining crystal. As a Christmas gift this handmade set will bring a happy sparkle to the eyes of any woman. Your nearest Fostoria dealer has these beautiful pieces on display now . . . in clear crystal and azure tinted crystal. By the set or separately, they're priced amazingly low for such fine crystalware.

THEY'RE LOVELY TO GIVE ...AND *Perfect* TO GET!

"Quadrangle" is perhaps the most unusual and pleasing design ever created in crystal. Charmingly modern, it actually fits perfectly in any decorative scheme. What makes this handmade Fostoria set such a practical gift is the many ways it can be used. The bowls may be placed together on either side of the candelabrum, lined up in single file alone, or the candelabrum may be used by itself on a small table. What's more, you can get the pieces separately or in the set...in clear or azure tinted crystal ... and at a very modest price.

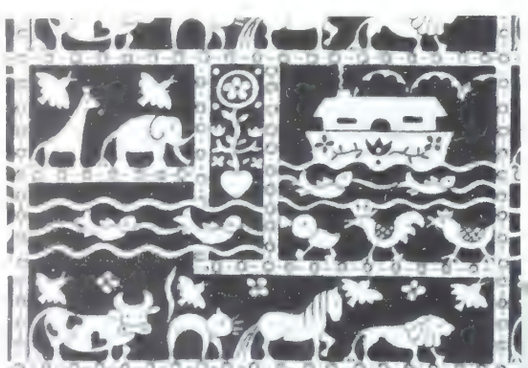
FOSTORIA GLASS COMPANY





[illegible] room [illegible] the home of William Goodheart, Jr., Great Neck, L. I. White walls with a deep carnation red scalloped border form the background [illegible] gay soldier lamps hung above the bookcase. White Venetian blinds accom[illegible] Fostoria curtains [illegible]

All of the furniture in this room is painted bright blue of the same shade as the background of the blue, white and red rubber floor. Candlewick bedspreads with red and white tufting add a colorful touch to a double decker bed. A small upholstered chair is covered in bright blue permatex and trimmed with a brick red and white fringe



[illegible] MURPHY

Sanforized-shrunk dress material from Lanz of Salzburg makes a grand nursery curtain. May be found at Lord & Taylor



Red bands and brightly colored [illegible] frames distract those tired, dull eyes a child would need in. Easy come from R H Macy & Co



This is part of a very gay washable curtain that has vividly colored figures from Mother Goose depicted in crayon. Childhood has these

THE INSTRUMENT OF THE IMMORTALS



STEICHEN

THE ENCHANTED HOUR. *Who has not known those fragile, mystic interludes when all the world seems good, and hope is bright? They are a real and deepening part of life. And music, of all the arts, can best evoke such moods. A clear voice singing . . . some dark and haunting air . . . a passionate crescendo . . . these have an unsampled power to stir the heart. . . . Music belongs to every age and every temperament. It is instinctive in the child. It fires the gaiety of youth. In later life, it is a constant inspiration and delight. And to all, even the least accomplished, music offers solace, joy, escape . . . moments of enchantment which nothing can dispel.*

NOW YOU CAN OWN THE ONE, INCOMPARABLE PIANO YOU HAVE LONGED FOR

THE NEW STEINWAY AT ONLY $885

VIRTUALLY every one who has ever wanted a piano has wanted a Steinway. This magnificent instrument has such a long and amourous history . . . is so intimately associated with the lives of music's immortals . . . that its possession is one of the very ideal joys of life.

And today, it is easier than ever before to own a Steinway! In our sincere opinion, the new model "S" at $885 is not only the finest piano at the price . . . it is the finest piano built, except for larger Steinways!

Not in a single particular of quality does it deviate from its predecessors. The tone is the surpassingly beautiful tone perfected by Steinway. The action is the new Steinway Accelerated Action, of which Josef Hofmann said: "At last the impossible has been achieved—the Steinway has been improved upon!" The case is the same, keys are the same, cabinetwork is the same as in larger Steinways. Throughout, the piano is arduously and meticulously built. It is a true Steinway in all that the name implies!

LIBERAL TERMS

You may purchase the Steinway on very convenient terms. Pay a small sum down . . . pay the balance over a period of months. Your Steinway will be delivered at once!

LIBERAL TERMS ON THE NEW STEINWAY

There is a Steinway dealer in your community, or near you, through whom you may purchase the new Steinway with a small deposit, the balance being distributed over a convenient period. Used pianos are accepted in partial exchange. Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

This Christmas

give something outstanding



THE LONDON MIXER

Ideal for all drinks requiring mixing and quick chilling—Cocktail, Wine Cups, Fruit Juices, etc. Slight pressure sets agitator in motion. Chrome top.
24 oz., left ____ $8.00
Undecorated ____ $7.00
74 oz., right ____ $9.00
Undecorated ____ $8.00



LITTLE SHAKERS

For individual tastes. One of our most popular gift ideas. Each shaker has frosted panel for writing name of drink. Sets of 2, 3, and 4. On walnut base. $10, $15 and $18.



COMPACT BRIDGE SET

Contains 4 packs of cards, 4 score pads, 12 match books, all monogrammed, and suede tablecover. Available in smart color combinations. $4.95 complete



WARMING OVEN

Keeps roll, bacon, butter, and other edibles hot and crisp. Ideal too for hot hors d'oeuvres. Polished [illegible] With AC [illegible] $12.50. Without [illegible]

Gift book 8 1/2 x 10 3/4" brims with ideas. Send for copy today

HAMMACHER SCHLEMMER

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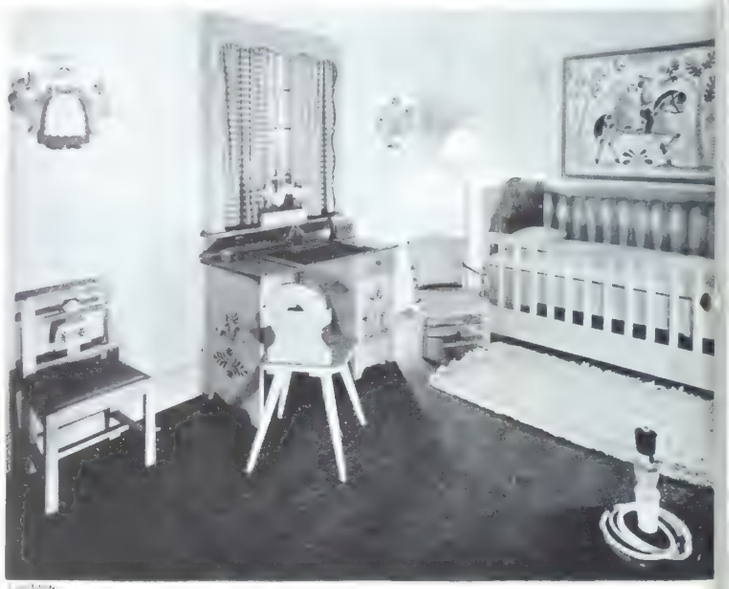


Look above and you will see a jolly assortment of clown wall brackets that serve as semi-indirect lights. Brilliantly painted metal figures pose atop decorated frosted glass drums from which the light appears. Eldredge Snyder, the architect, designed them.

STORY FOR CHILDREN

One of the main features of this nursery is its genuine practicality. The wooden crib, after serving its immediate purpose, may be extended into a full length bed by substituting rails [illegible] A matching nurse's bed combined with the crib [illegible] Used as a combination [illegible] the baby is young, it becomes a regular size desk which the child can use as he grows up. All of the furniture is in [illegible] parchment gray tones decorated in reds, blues, greens, yellows, and browns.

The [illegible] carpet and white string rug harmonize with some of the many tones in the canvas mural. Entitled "Three on a Horse" this latter is conceived in reds, blues, greens, yellows, grays and browns, framed in bright red. Matching peasant wall lights combine with the painting to bring a cheerful accent to white walls. Curtains are fashioned of red and white sunfast plaid material, simply made. They are topped with a French Provincial scalloped valance board finished in silver pine with blue-green striping—to match the furniture. Entire nursery is of French Provincial design worked in a modern manner. Childhood, Inc. were the decorators.



Martex FOR CHRISTMAS



No woman ever had too many fine bath towels. So what could be more welcome than the finest bath towels that can be made —Martex. All sets are in matching colors and patterns, smartly wrapped. $1 to $12, depending on size. The larger sets contain bath towels, guest towels, wash cloths and bath mats. Your department store or linen shop where you buy them will monogram them at little extra cost.

For thirty-nine years Martex towels have been famous for quality. Their plied yarn underweave insures long life so that their cost-per-year is less.

The Martex towels shown here are—(top) *Albania* and *Sprig*; (center) *Glen Cove* and *Sahara*; (bottom) *Flotilla* and *Albama*. The package set contains *Splendor*. Wellington Sears Company, 65 Worth Street, New York City.

Above, the Martex Men's Rub-Down Towel, linen one side, terry cotton on the other. *Below*, the new, speedy Martex Dry-Mat. Dry Dish Towels in the gay Bubbles pattern.





. . . and don't forget *Chessie*

It couldn't be Christmas without Chessie. . . . So, here's America's Sleepheart again in response to the demand of her public.

The sight of Chessie snuggled drowsily down on the soft, cool, clean linen, in the genuine air-conditioned comfort of George Washington's Railroad, will again inspire you to *Sleep Like a Kitten* and *Arrive Fresh as a Daisy*.

Four handsome pictures this year on Chesapeake and Ohio's 1937 calendar, all the same size and suitable for framing. Two new ones, and again the two famous



America's Sleepheart

pictures of *Chessie as We Found Her* and *Chessie with Her First Family*. The four pictures make a complete set.

As usual there won't be enough to go 'round. But while they last, 25 cents in coin, to cover postage and packing, will bring Chessie to you again. Last year hundreds failed to write their address plainly. So, of course, we couldn't send the calendar.

Once more . . . it's the Paw — not the Tail — on the pillow.

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THE GEORGE WASHINGTON
THE SPORTSMAN * THE F.F.V.

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CHESAPEAKE and OHIO
Lines

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Imagine your name as donor on the top of one of these boxes . . . and, inside, a bright new copy of Vogue or House & Garden—the first installment of a delightful gift that lasts the whole year round. You couldn't find a gift that will bring more pleasure . . . or one requiring less wear and tear to dispatch. The Condé Nast Gift Service will handle all the details for you. They'll write your name with the gift message on the box . . . they'll see that a new January issue is enclosed in the box . . . and they'll mail it in plenty of time to arrive for Christmas.

Cast a glance at the special gift rates at the right. Then get out your list and check the names. Here is the simplest —and pleasantest—method of settling any number of your giving problems. You'll choose:

VOGUE . . . for that charming but hard-to-please lady . . . for the girl who likes to keep up to the second . . . for the collegienne—the business woman—the smart hostess—the lovers of art, music and the theatre. . . .

HOUSE & GARDEN . . . for the man and woman who have everything . . . for the young couple planning to build . . . for the ardent gardeners—the amateur decorators—the architecture enthusiasts—the family of house-lovers. . . .

All you need do is fill out the combination order form and envelope enclosed in this issue and send it back to us. We'll attend to the rest . . . and you can settle back to wait for the showers of Christmas gratitude that you'll receive.

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VOGUE	HOUSE & GARDEN
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2 years $8	2 years $5
3 years $12	3 years $7.50

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Both for 1 year (to one address) $6.50

These two and three year subscriptions may be divided into units of 1 year each to be sent to different addresses.

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USE THE POSTAGE PAID ENVELOPE IN THIS ISSUE



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Piccadilly Cigarette Box — Holds 2 packs. White, with chromium or copper. *$2.50.*



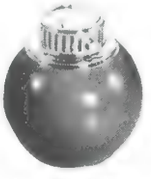
Serving Fork and Spoon — Polished chromium, white handles. *$1.00* each



Cheese Tray and Knife — Tray, polished chromium, walnut board, *$3.00.* Knife, 75¢.



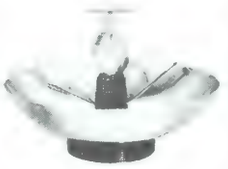
Valentine Serving Set — Chromium or copper. White handles. Set, *$1.00.* Tray, *$3.50.* Server, 50¢.



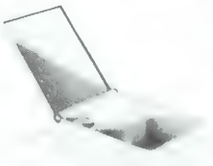
Fire Ball Lighter - Chromium, or chromium and colored enamel. *$1.50.*



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ALSO —THE GREAT ENGINEERING AND BUILDING FAIRS—FEBRUARY 28th TO MARCH 8th

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the world's market place

WOOD FOR THE WINTER FIREPLACE

(CONTINUED FROM PAGE 51)

1500 pounds of lignite coal. And Hood considers that ordinary dry cordwood contains about 25% of moisture.

All resinous woods have greater heat per unit than Hickory (whether Bitternut, Shagbark, Pignut, etc.), Hard Maple, Rock Elm, Beech, Black Oak, Birch, Ash, Walnut and similar close-grained woods. But the resinous woods exhaust their vitality with bursts of speed and belching smoke. Oft-despised Poplar and Cottonwood burn with considerable haste yet they have ample warmth for a short time. Poplar is popular for "quick" or "Summer" fuel, but for the fireplace it is not well respected.

There is a flair for the fireplace in the most formal rooms, however unyielding the geometric designs; in the most elegant indoor spaces where good breeding and age-old courtesies are paramount. Thoughtfully chosen living plants and exquisite bouquets of cut flowers are friendly without being talkative or too familiar. But the undercurrent of "life" comes from the happy flames. The hostess may select the fuel as she chooses guests.

MILDRED NORTON ANDREWS

CHRISTMAS DINNER BELLS

(CONTINUED FROM PAGE 57)

crumbs. Then make a garlic paste by creaming together 4 good tablespoons of butter with salt and freshly ground black pepper, 2 shallots, 1 clove of garlic chopped very, very fine, about 1 tablespoon of chopped parsley, a dash of nutmeg and a small dash of red pepper. Open the can of snails and drain them well. There should be 24 of them, and you should have 24 shells into which to stuff them. Wash the shells and dry them well. Now put a little paste in each one, insert one snail in each and fill the rest of the hole with the rest of the paste. Place the snails face up, side by side in a baking dish just big enough to hold them so that they won't topple over, then sprinkle them with bread crumbs. Place the pan in a hot oven about six or seven minutes to heat through, or until the butter actually boils up in the shells. Serve at once (snails to be extracted with the aid of a large-headed nail placed by each person's plate at table.

CARDOONS FOR EIGHT

Remove and throw away the outer tough branches of 2 big bunches of cardoons. Pull the stalks apart as you would celery, cut off the green leaves and prickles and scrub them well with a little vegetable brush. Cut the pieces in three-inch lengths and parboil them in water, containing the juice of 1 lemon, for fifteen minutes. Drain them and let the cold water run over them a minute; then peel off or pull off the thin outer skin and strings as you would prepare rhubarb. Now put them temporarily in warm water containing more lemon juice, while you make the following sauce in which they are to be cooked slowly for another hour and a half. Cook 1 tablespoon of chopped onion in 1 tablespoon of butter without browning; then add 1 tablespoon of flour, cook together a minute or two and then add gradually 4 cups of boiling water. Salt and pepper to taste and add 1 small piece of bay leave, some parsley and 1 whole carrot. Add the cardoons, well drained, and simmer gently for the above stated time. When done, drain well, place in hot dish and pour over them some cream sauce. This is made by melting 2 tablespoons of butter and cooking in it, without browning, for three minutes 3 tablespoons of flour, and adding gradually 2 cups of thin hot cream. Cook in double boiler a while, then season to taste with salt and freshly ground pepper.

Another method of serving these is to proceed exactly as above, only instead of pouring cream sauce on them, lay them hollow side up in a buttered Pyrex dish, and stuff them with equal quantities of freshly grated parmesan cheese and soft bread crumbs. Moisten with a little cream and sprinkle with salt and pepper. Dot well with butter and bake in moderate oven until lightly browned.

FOUGASSE OR GALETTES FOR EIGHT

Put 1 pound of sweet butter into a bowl and work it with the hands until it is the consistency of putty, soft and pliable, and squeeze it to extract any water there may be in it. Now put 4 cups, or 1 pound, of flour in a bowl with 1 teaspoon of salt. With the finger-tips work into this lightly 2 tablespoons of the butter, and then add gradually 1½ cups of ice-water, still using your hands to mix it. Knead it lightly until it makes a smooth ball. Toss onto a lightly floured table and roll it out to about three eighths of an inch thick in a rectangular shape about fifteen inches by twenty inches. Place the dough horizontally in front of you, shape the butter into a slab about six by twelve inches, lay it perpendicularly in front of you on the center of the dough. Fold the flap of dough on the left to cover the butter, then fold the right-hand flap over to the left.

The butter is now completely covered and out of sight, and the whole secret of puff paste is to see to it that the butter never breaks through to the surface. Roll the paste away from you to make a longer rectangle. Now give it a turn, which means to turn it so that it is horizontally before you. Now fold the dough so as to form a square, flopping the left-hand third to the right and the right-hand third to the left. Press lightly with the rolling pin and place in the refrigerator to rest for twenty minutes. Then take it out and be sure to place it before you the way it was before. Roll away from you as before until you have a rectangle three times as long as its width. Be careful not to roll it too thin the first two or three times. Place it horizontally before you and fold from left to right and right to left as before to form a square. Let it rest again for ten minutes and repeat the process until you have rolled and folded it eight times.

Place on ice to chill thoroughly. Then roll the pastry out once more until about three-eighths of an inch thick, then cut as many circles as you can out of it with a three inch cookie cutter. Place on a cookie sheet so that they do not touch

(*Continued on page 90*)



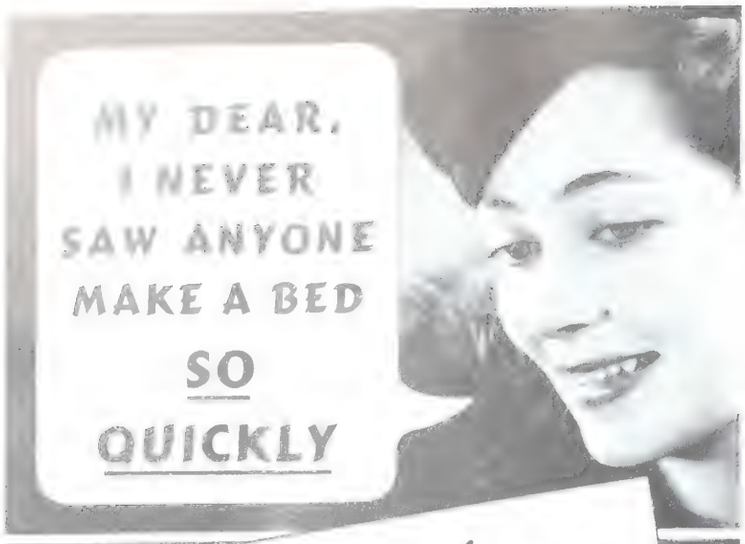
NOËL . . . *Through the Years*

Inspired by an age when Yuletide banquets graced more spacious tables, these noble pieces speak of generous hospitality, of good will through the years to all who gather at the board. These are gifts in the finest tradition of Christmas. Five distinguished designs, wherever fine Silverware is sold. Individual pieces and sets, from $3.00 to $75.00.

The Chelsea Design in
COMMUNITY
SERVICE WARE

COMMUNITY PLATE

Leadership in Design Authority

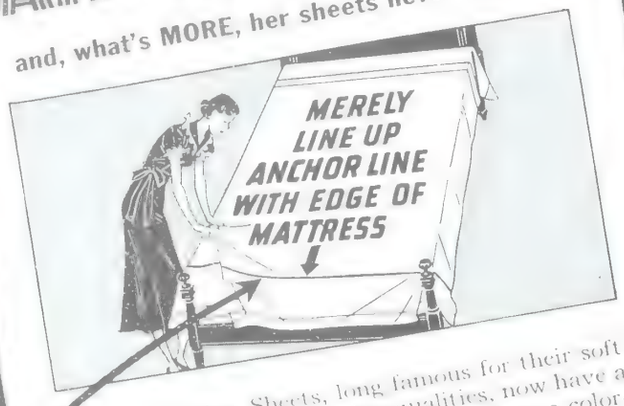


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ANCHOR LINE

TRADE MARK

and, what's MORE, her sheets never "creep"



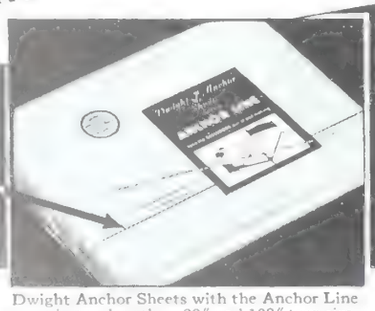
Dwight Anchor Sheets, long famous for their soft texture and unusual wearing qualities, now have a welcome new feature. The Anchor Line—a color-fast thread near the lower hem which shows exactly where to place the sheet to insure the proper amount of tuck in head and foot. Bed making takes less time, your bed is neat and attractive, and you are assured of a comfortable night's rest, undisturbed by creeping sheets. If your favorite store doesn't carry Dwight Anchor Anchor Line Sheets, mail coupon.

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Dwight Anchor Sheets with the Anchor Line come in two lengths 99" and 108" torn size. Each pair sealed in a Cellophane package, fresh and clean, ready for your bed.

Name .....

Address .....

City ..... State .....

CHRISTMAS DINNER BELLS

(CONTINUED FROM PAGE 88)

each other, make criss cross marks on them with a knife and paint them with egg diluted with a little water. Place in moderate oven and bake for half an hour or more until well risen, cooked through and a golden brown all over. Sift a little confectioners sugar over them and serve with jam.

CHERRIES IN BRANDY

These should be prepared when the big black cherries are in season. Only absolutely perfect ones should be used. Cut their stems off half way down. Wipe each one free of dust with a piece of soft linen dipped in brandy. Place them carefully in sterile jars and cover them completely with equal parts of good brandy and a syrup made by boiling 2 cups of granulated sugar with 1½ cups of water for five minutes. Both the syrup and the brandy should be cold and well mixed together. Adjust the new rubbers carefully and seal tight. Place jars in cool, dark, dry place until December, when they will be ready to use. These are passed with after dinner coffee, one or two to each person. Black cherries may also be preserved in absolutely pure alcohol, omitting the syrup entirely. This, I believe, is the Italian method.

CHRISTMAS BREAD FOR EIGHT

Soften 1 fresh yeast cake in ¼ cup of warm water, and stir into it enough sifted flour to make a stiff paste. Toss onto board, flour and knead thoroughly until smooth. Put it into a buttered bowl, cover with a cloth and put into a warm place (about 70° F.) to rise until it has doubled its bulk. This is known as "setting the sponge." In the meantime sift 4 cups of flour with 1 generous teaspoon of salt and 1 heaping tablespoon of sugar. Cream 1 cups of butter. Beat 4 whole brown eggs and beat them into the butter. Now stir the flour gradually into the egg and butter mixture, using a heavy wooden spoon and beat vigorously until a smooth paste is formed. Then add 4 more brown eggs, one at a time, continuing the beating with the spoon until very smooth and perfectly mixed. When the sponge has doubled its size, make a hole in the egg mixture and drop the sponge into it. Fold the egg dough over to cover it and continue beating until well blended together and smooth. Place the dough in a big buttered bowl, sprinkle lightly with flour and pat the surface down smooth and flat. Cover with a cloth and put in warm place to rise until twice its bulk (70° F.).

When risen, beat again with the wooden spoon until it is reduced to its original bulk. Sprinkle with flour again lightly, pat it out smooth and flat, cover and let it rise again. In the meantime prepare ½ cup of lightly floured seedless raisins, ¼ cup of chopped candied orange peel and the same quantity of lemon peel, and ¼ cup of blanched split almonds (all lightly floured). When the dough has doubled its size again, divide it into two equal parts. Into one half of it work in the floured fruits, then put the mixture into a buttered bowl. Put the plain part into a separate buttered bowl. Cover with plates and place in refrigerator for several hours.

When completely chilled, toss the plain dough onto a floured board and pat it out into a flat circle about an inch thick, then put into the center of this two thirds of the fruited dough and fold the plain dough around it to cover it. Then put the whole, smooth side up, into a copiously buttered round sponge cake tin. Poke a deep hole in the center, make a pear shaped piece of the rest of the fruited dough and drop it, small end down, into the hole. Now brush the whole surface with the yolk of 1 egg mixed with a little milk, cut a few gashes around the middle of the dough with scissors or a sharp knife, put in warm place to rise to twice its size. Bake in moderate oven about one hour and a quarter. Turn out immediately onto cake rack to cool. Sliced, toasted lightly, buttered and eaten while hot this bread is delicious for a tea-party, or for breakfast with café au lait.

MULLED RED WINE FOR EIGHT

For this any good claret may be used, but made with a Côte Rôtie or a Château Neuf du Pape it would be even better. Boil 2 cups of water with 1 cup of granulated sugar, 4 sticks of broken stick cinnamon and 4 cloves, for five minutes. Then add 2 lemons cut very thin, and cover and let stand ten minutes. Then add 6 glasses of claret and heat gradually, but do not allow it to boil. Put it into a brown jug, if you have one, and serve it very hot. A silver spoon placed in each glass will prevent it from cracking when the hot wine is poured into it.

EPICUREAN CHRISTMAS

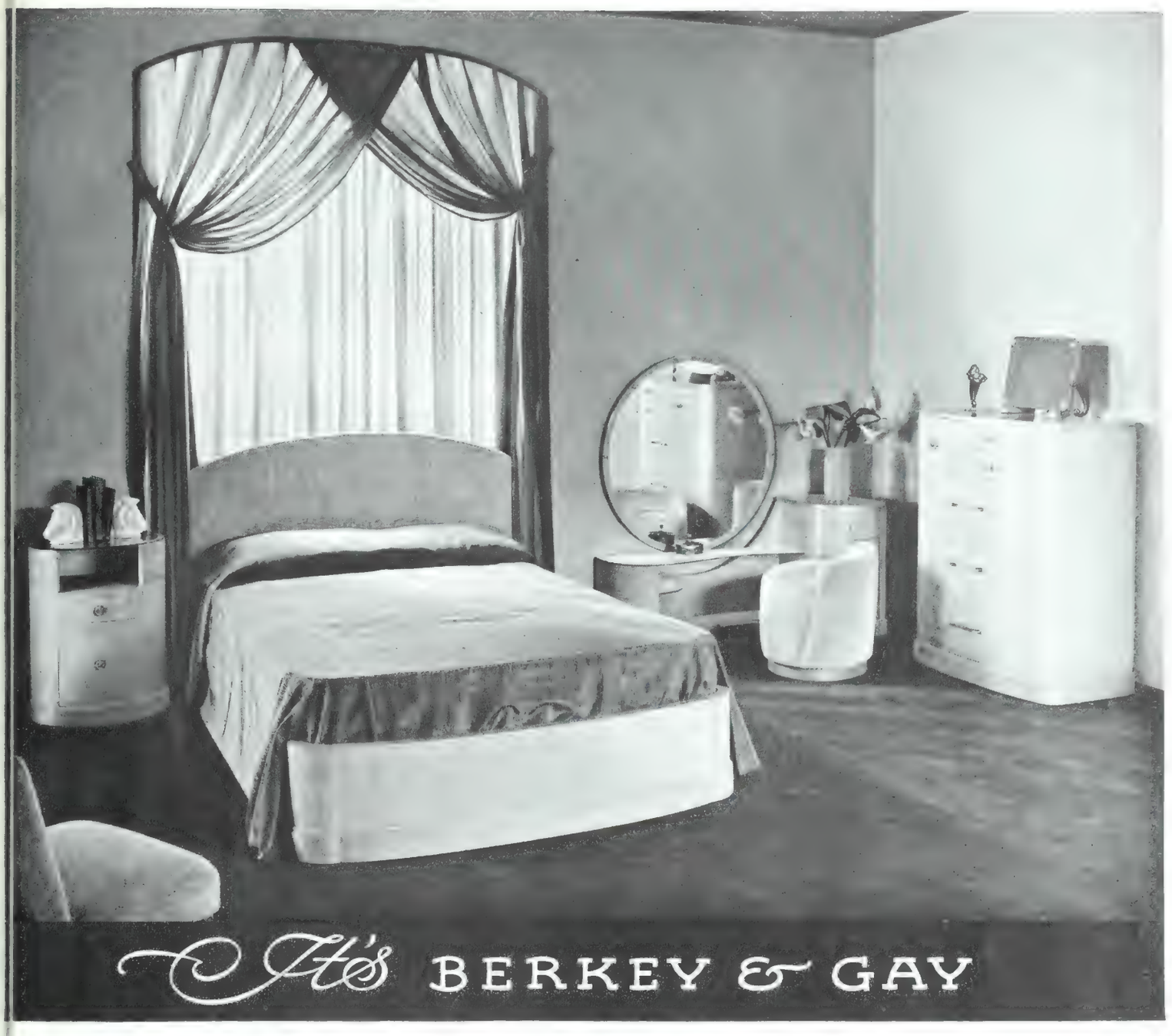
(CONTINUED FROM PAGE 75)

There is always a certain thrill and excitement in finding by one's place at the breakfast table a letter from Richardson Wright, and I must confess that last Thursday morning when I found such a note, propped against the cigarette box between the hot biscuits and the honey, I was both curious and pleased. I slit the envelope expertly with my fruit knife, extracted the letter, took one hasty glance at its contents and then regretfully postponed a careful perusal for the serious business of pouring the coffee for the clamorous members of my household.

That first hasty peep brought with it a quick glow of anticipation. I confided to my son, who had taken due note of my elation, that I was about to receive a present, a glorious holiday greeting from those mysterious, rock-hewn cellars that, according to Henry Taft, stretch their cobwebbed labyrinths literally for miles beneath the crenellated towers, the dank and death-inviting moats, the creaking drawbridges of Casa Wright—a gurgling glowing gift, too fit for kings; a message of hope and cheer for a heart overcast with regret for falling leaves and approaching Winter.

Well, I finished my task as a host, I scorned the steaming fragrance of my own ample cupful of the heart's blood of coffee-beans grown four thousand feet high on a rocky peak in Guatemala, and given to me by Eddie

(Continued on page 92)



The Illustrated The Symphony

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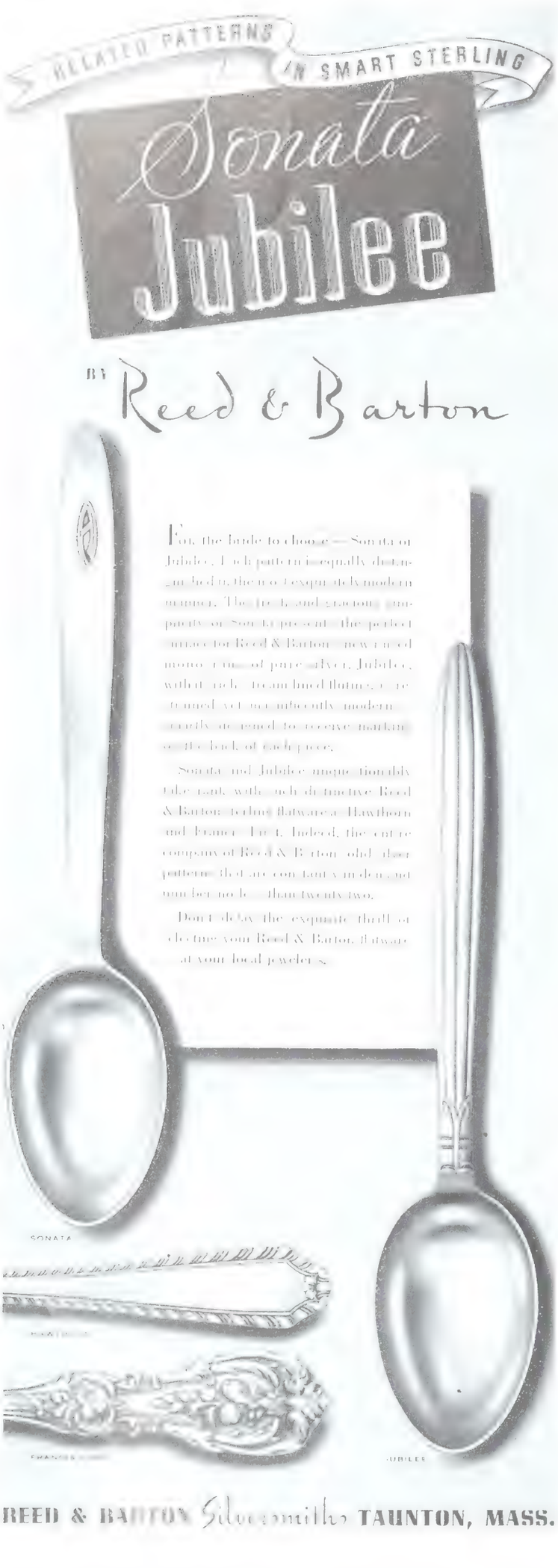
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EPICUREAN CHRISTMAS

(CONTINUED FROM PAGE 90)

Lewis who comes bearing gifts instead of writing deceptive letters, and then I eagerly began a careful perusal of your esteemed communication.

Of course I must explain to you that the face is the mirror of the soul, and my face is like that, and as I read my face began abruptly to slip down into my lap and my son, interrupting his regular proceeding of dropping whole spoonfuls of cereal on the front of his jacket, said, "What's the matter, Dad?" And I replied, "Sherlock, I am just in the process of descending from the empyrean to the academic. I am not the recipient of a gurgling, glowing gift, too fit for kings, etc., etc. I am merely an ordinary member of very dull society at the wrong end of a questionnaire."

"What gift," says you, "of wine would I like to receive from a slightly impecunious friend, to mark the exaltation of the holidays and to register its personality upon the plimsol mark of friendship?"

The whole piece of business baffles and frightens me, and I'll tell you why. For years I've had a Caspar Milquetoast complex, a nightmare, that no amount of soft warmth of blankets could dispel, of some generous but misguided friend shipping me a tank-car (and that's the way they often ship it) of wine from the so-called sunny slopes of California. I would not, and never shall, know how to cope with it. And there I lie and shudder until the rosy-fingered Aurora rises from Tithon's saffron couch.

[illegible] vinously red-nosed Santa Claus that Dan Weiskopf will send me a bottle of Steinwein, Langenbach 1929, which is the perfect companion to a bit of turkey breast sautéd in butter the day after the damned thing was roasted, that Freddy Wildman would loose [illegible] Musigny de Vogue 1929, the only wine that could be served with Greta Garbo [illegible], and that from somewhere near Reims one of the Lanson family would, with the perfect courtesy for which they have been noted for more centuries than I can count, send me a jeroboam of their own golden vintage of 1926. CROSBY GAIGE

If the generous friend who is to give me three wines for Christmas must shop carefully I think I should like him to send me the following wines:

Pouilly-Fuissé 1929, Domaine de Louis Latour (Louis Latour bottlings are always reliable).

Grand Vin de Medoc 1928

Moulin-à-Vent Carquelin, Estate Bottled, Maurice Crozet, 1929.

I select these because they seem to me very good wines at very low prices.

If it is desired to include a sparkling wine in the bargain class I should like either Royal Chadron Champagne of 1926, or the Sparkling Saumur called Ackerman Laurance Dry Royal.

If my friend could afford more expensive wines I should like:

Berncastler Doktor, Estate Bottled, Dr. Hugo Thanisch, of the years 1934, 1933 or 1931 (Measles should not be old and the Thanisch bottlings of Berncastler Doktor are [illegible] superior to other bottlings of that wine that I have tasted)

Château Mouton Rothschild 1929 1928 or 1924, château-bottled and with a slight preference for th 1924. Any of these is a magnificen claret, and as time goes on I sus pect myself of preferring claret above all other wines.

Romanée-Conti of almost any available year from 1915 to 1930, including even 1925 which, though not generally a good year, was goo in Romanée-Conti.

Or a Richebourg, Vieux Cepage (old vines) 1929, bottled at th Romanée-Conti vineyard. A curi to put away.

Or, if a Champagne:

English Market wine either i Krug, Perrier-Jouet or Clicquot o 1919, 1920 1921, 1923, 1926 1928, preferably the earlier vintage if obtainable in good condition. mention English Market Cham pagnes because they are generall superior to Champagnes intende for the American and other markets

I hope, however, that this rich and generous friend will manage to include some other wines of which I am very fond, such as the beautiful Rhône wines, both red and white, shipped by Chapoutier & Cie with the accent on red Côte Rôtie and Hermitage 1923, and white Hermitage Clos de Mure de Larnage, 1923. Also Château Yquem or Château Suduirau to be used with dessert. The years 1920, 1923, 1924, 1926, 1928 or 1929

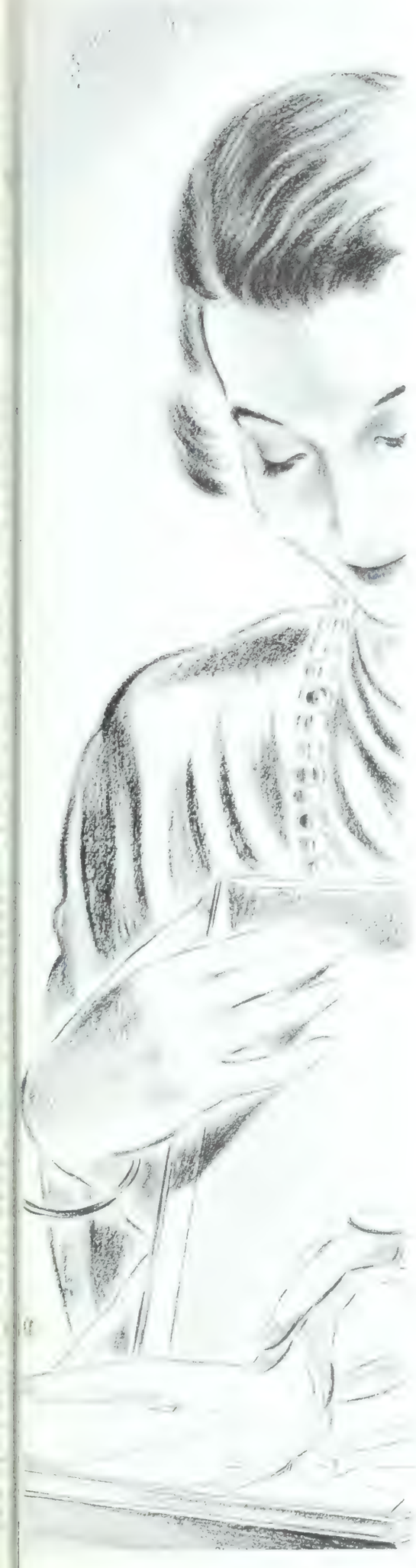
JULIAN STREET

Bring me, Santa Claus, a Virginia ham, cured not less than two years and cooked to a melting pink under a blanket of cloves and brown sugar. And to the side, please, a tray of mustards, something like this:

A terrine of finest Dijon, the Grey-Poupon brand, hot as all Burgundy; another of the Maille des 3 Herbes Vertes; a jar of the sweet Bahama mustard that people are just discovering; and please tramp up and down the streets of Little Italy until you have Mostardo di Cremona . . . with bits of tart cherry, citron and lemon peel that fell into the mustard pot to a beautiful death. MARJORIE HILLIS

Editor's Note:

These letters are in answer to one the editor sent to a number of his friends, well-known gourmets of both sexes. Dr. Reginald Burbank will be recognized as one of the world's greatest authorities on arthritis. André L. Simon, of London, is president of the Wine and Food Society, which has branches both in England and America. Alfred Knopf is meticulous about both the books he publishes and the wines he drinks. Crosby Gaige is a play producer, good printer, excellent gardener and knows most of the best chefs in New York by their first names. G. Selmer Fougner has attained national reputation by his column "Along the Wine Trail", and is a gourmet of the first flight. June Platt is known to all House & Garden's readers for her articles and "Party Cook Book". Jeanne Owen is equally delightful before the microphone, on the stage, at the head of her table and in front of her stove. Marjorie Hillis is the author of "Live Alone and Like It."





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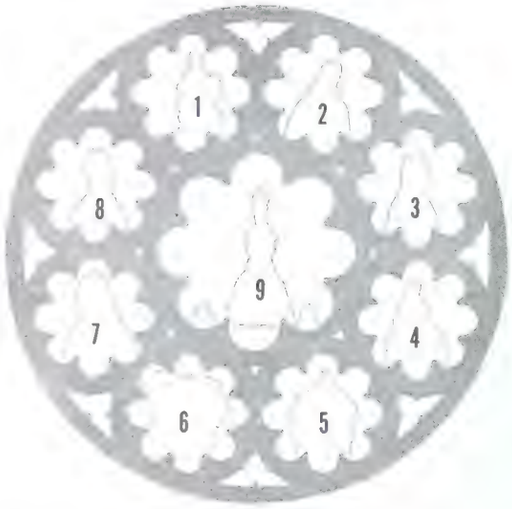
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HOUSE & GARDEN'S ROSE WINDOW



THE brilliant color plate [illegible] by Ruth Bonner on page 47 is not just a pretty picture. All the little pieces [illegible] to make your own Christmas House. 1. White and gold Baroque design: Gerard. 2. A colorful Lenci [illegible] from Orient. 3. Blue-robed Madonna: Wm. A. Sloane. 4. Madonna of the Grapes", from the Baroque group in Salzburg: Alfred Orlik. Next, four Lenci designs. 5. This lovely crowned Madonna comes from Sloane. 6. Terra cotta and black plaque: Gerard. 7. "Madonna of the Resignation": Sloane. 8. A charming veiled head from Sloane. 9. This stately crowned Madonna is Viennese porcelain from Altman's

ANNUALS DOWN SOUTH

(Continued from page 61)

dle of the day, but no one can go into the garden at noon in midsummer without getting a sunstroke, so this is not a drawback. In the late afternoon, [illegible] the sun is off there they are [illegible] The name Clarkia, which means uncertain, is the only thing uncertain about the plant, for it blooms [illegible] by weather, insects or disease.

Another common annual which should be used in southern gardens is the Rose Campion (*Lychnis coronaria*). It is of the color politely called "rosy pink," but it can be used to good effect with a pale blue, such as the Caucasian Scabiosa; and its smooth, gray-green foliage is very pretty.

A number of annuals are proof against midsummer drought. Some, such as *Phacelia campanularia*, which comes from the dry or desert regions of southern California, will not grow where there is too much moisture. Arctotis, Dimorphotheca, Portulaca and Statice also need a fairly dry, well-drained soil. Sanvitalia, Rudbeckia, Petunias, Ageratum, Cosmos Orange Flare and dwarf Zinnias are definitely drought resistant. Last summer when there was no rain for over a month, the group of plants least affected was a border of salmon colored Lilliput Zinnias, annual Ageratum, and Sweet Alyssum. Mexican Zinnias are also invaluable for undiminished bloom in dry weather. They are extremely floriferous, and the little yellow, or red and yellow, flowers are most attractive. I do not know why they are not used more often. Cosmos Orange Flare has proved a splendid annual for our climate. It blooms over a long period, and its vivid color does not fade in the sun. Narrow-leaved plants, such as Calliopsis, Mexican Zinnias and Cosmos Orange Flare, having less leaf surface exposed for evaporation, adapt themselves very well to an insufficient water supply. Other plants, such as *Statice sinuata*, are able to endure drought because water is stored in the thickened parts of their stems. This annual Statice is absolutely drought-proof. It has crêpe paper flowers of lavender, yellow, or Market Grower's Blue above rosettes of basal leaves. *Statice sinuata* is a low plant suitable for edging.

Two other drought-resistant edging plants are Browallia and miniature Marigolds. Sweet Alyssum is not only drought-proof, but is one of the last annuals to be killed by frost in the Fall, sometimes blooming until Christmas. Petunias are good for dry places, and with the many new fluted and frilled varieties, they are no longer commonplace. The dwarf, fluted Petunia, Martha Washington, has proved especially desirable for the South.

Nemophila, Nemesia, Hunnemannia, Browallia, Torenia and the annual Pinks are for the edge of the border. The Chinese Pinks are valuable because they bloom early and late, and even a little in Winter. Grown as annuals, they are really short lived perennials, and sometimes live over for a year or two. Torenia is a good hot weather plant, and it will endure extreme drought, but it must have moisture to do well. *T. fournieri,* from Cochin-China, is light blue with a velvety royal purple lip and a bright yellow throat. *T. flava* (usually listed as *T. baillonii*), from India, is yellow with a brown throat. There is also a white form, The Bride. Torenias bloom profusely all Summer and late into the Fall, the leaves turning red with the cold weather.

The large-flowered Browallias, *B. speciosa* and *B. s. major,* are greenhouse plants, and are not satisfactory in the garden. But *Browallia elata* is a delightful little plant with intensely blue,

(Continued on page 96)

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ANNUALS DOWN SOUTH

CONTINUED FROM PAGE 94

[illegible] flowers—the latter being less attractive. Nemophila is particularly desirable because it is one of the few annuals to bloom in the early Spring. If sown in the Fall, or allowed to seed itself, it will bloom in April. The pale blue form, which is the best, may be planted to bloom with *Myosotis alpestris*, Cowslips, Arabis, Violas, the pastel Tulips and Intermediate Iris. California Poppies will also bloom in April if sown early in the Fall.

In the Fall a southern garden is rejuvenated after the long Summer, and it should be ablaze with late-blooming annuals. Those susceptible to frost, such as Tithonia and the Klondyke Cosmos, planted farther north with the hope of "a fairer Summer and a later Fall than in these parts a man is apt to see", will bloom two or three months for us before they are caught. Last year the vermilion, orange, pale yellow and light blue of Tithonia, Marigolds, Crotalaria and Ageratum made a striking combination in a long border. But Tithonia grows to twelve or fifteen feet here, and it is out of scale in a border eight or ten feet deep. This year I am going to put it at the foot of the garden where it will have the protection of the fence. It needs to be planted against a wall or fence, because the shallow roots are not adequate for its height and spread, and it is apt to be blown over in the Autumn storms even if it is well staked. Thunbergia is a gay annual vine for late Summer and Fall bloom in the rock garden or on a low wall. The flowers are a rich yellow with dark brown throats. They will seed themselves and come up again year after year.

When and how to plant the seed is an important consideration in dealing with annuals. Seedlings of some sorts can be bought from nurserymen, but for the most part they are better sown where they are to grow and some, such as Poppies of all kinds, Hunnemannia, Phacelia, Crotalaria, Lupine and Nemophila must be sown where they are to grow. The best time to sow annuals out-of-doors is a debatable question in the South. We cannot go by a rule such as sowing Poppies on the last snow—when we are likely to have no snow. Most gardeners are coming around to the idea of Fall sowing for all hardy annuals, although there are some who still think that the Winter losses are too heavy to make it practical. Since plants from Fall sowing, when they do come through the winter, are much larger and finer than those from Spring sowing, I think it is much better to take a chance on it, and to sow again in the Spring if necessary. Nigella, Nemophila, Larkspur, Shirley and California Poppies, Matthiola, Arctotis, Hunnemannia, Cleome and Silene can be sown in the Fall; Texas Blue Bonnet (*Lupinus subcarnosus*) and *Anchusa capensis* must be sown in the Fall to be successful in this climate.

If hardy annuals are sown in the Spring, it is safer to follow the old rule of doing it when the first trees are coming into leaf, than to go by the dates on the seed packets, which are usually meant for use farther north. The important factor in growing annuals in the South is to start them early so that the plants will be big enough to withstand the heat when it comes. It is better to plant early and replant if the seedlings are killed, than to wait until later when they are sure to be affected by the heat. There are exceptions to this. Calendulas should be planted late as they are cool weather plants, and will not do well with us when they are planted to bloom in July and August. It is useless to sow Torenia or Thunbergia early as the seeds will not germinate until the weather is very warm. Phacelia should be planted in March or April. Phacelia and Nemophila will bloom within six weeks of the time they come up. They must be sown where they are to bloom, but they need to be sown in fine soil. The seeds of Hunnemannia and Crotalaria have a thick coat and should be scarified before planting; otherwise they may not germinate. Tithonia should be planted the last of April so that it will begin to bloom in August.

Certain cultural points must be kept in mind if one is to succeed with annuals. As a whole they are sun lovers, but Torenia, Nemesia, Nemophila and Nicotiana prefer light shade. As a whole annuals like a slightly acid soil, but Dianthus and Hunnemannia need lime. Nemophila, Calendulas, Cosmos, Larkspur, Nigella and African Marigolds must have moisture. Nasturtiums, Portulaca, Browallia and Sanvitalia thrive in poor soil. Nemesia and Tithonia prefer light soil. Torenia likes a rich, light soil. Since we have such a long blooming season, I usually sow Alyssum, Drummond Phlox, Browallia, Zinnias

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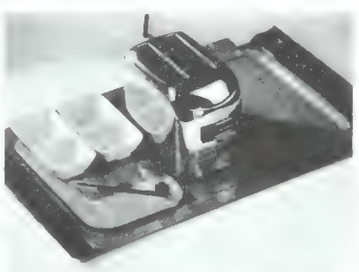
AMERICA'S Great Western CHAMPAGNE

ANNUALS

and Marigolds three times so that there will be a fresh supply when the first batch dries up or blooms out. I sow them in April, June, and again in July. Crotalaria should be sown in April and early in June. Torenia keeps reseeding itself all summer. Numberless little plants come up around the big plants whenever it rains.

It is a common fallacy that annuals are a great deal of trouble, and hence to be avoided, while perennials practically take care of themselves, and should almost entirely fill the borders. It is true that the border should be planned around perennials, but annuals must be relied upon for delicate color schemes and for quick effects. All gardens are subject to the uncertainties of the weather, but southern gardens are particularly so, and annuals are necessary to repair the damages. When garden Phlox is ruined by a month of dry weather in the early Spring, nothing can be done about it for that season. But Drummond Phlox can be resown if drought kills the first seedlings. And annuals, important to all gardens, are indispensable to those in the Mid-South where we expect to find bloom for nine or ten months.

TOASTMASTER

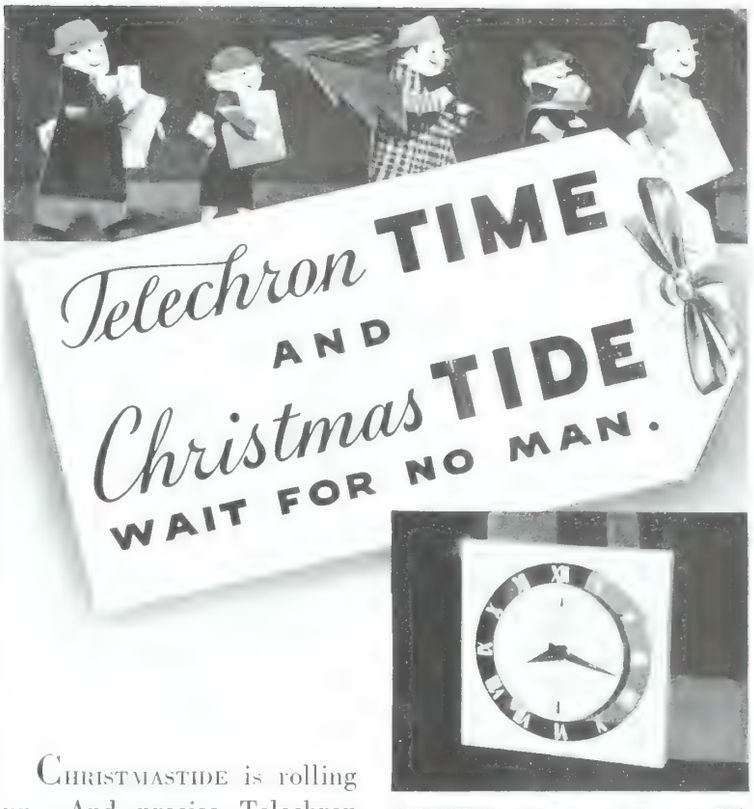


AMONG the twenty-four cooking gadgets for the bride which we showed in our October issue was this wholly pleasing ensemble for hot toast tastefully served. We welcome this opportunity of saying that it was designed and styled by Joseph Sinel and Ruth Gerth—not by Norman Bel Geddes, as we inadvertently stated when first illustrating it.

GLAMOR

(CONTINUED FROM PAGE 52)

TOP LEFT, Copeland & Thompson's Spode wine cooler: Ovington's. The iris plate next, in browns and yellow: Georg Jensen. Second plate, "Grosvenor," another Spode design with a wide pink rim: from Wm. H. Plummer. Completing the row, a Florentine design from F. & G. Gump, San Francisco, made by Josiah Wedgwood. The crystal Lalique cock may be found at Altman's; the Pairpoint vase to its right at Ovington's. Next, slender brandy bottle and glass imported by Carole Stupell, sold at Hammacher-Schlemmer. Solid fluted bowl, center of the page: Pitt Petri. Orrefors triple decanter set: M. M. Importing Co. Three glasses following are from Carole Stupell. Silver cigarette box, lower left: The Gorham Co. Towle's julep goblet next to it from Brand-Chatillon. Triple shell nut dish of R. Wallace & Sons: Altman's. Plated urn at right, a beautiful classic design from the International Silver Co.: Ovington's. Lower right corner, round bowl of Lunt Silversmiths may be found at George H. Schumann, Inc.



AIRLUX *(above)* is a *grand* gift clock. Rich white or mottled onyx case, as you wish, with cream-colored dial, gold-finish bezel and hands. **$12.50**
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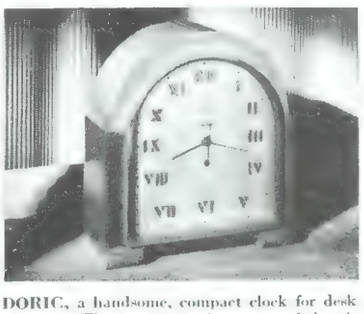
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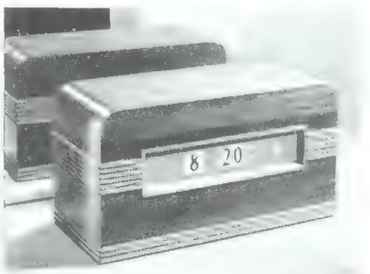
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HOUSE & GARDEN'S 7th FLOWER PRINT

Heretofore in describing the reproductions in House & Garden's series of flower prints, the honors have been accorded the artist. In this instance, showing a Begonia print from Thornton's "Temple of Flora", the editor overshadows the individual artist who was Philip Reinagle, A. R. A. Several artists contributed to that volume but the idea and the financial responsibility was shouldered by Dr. Thornton.

Robert John Thornton, M. D. came by his diversions naturally. His father, Bonwell Thornton, was a physician who gave up his medical practice to follow the less exact and less remunerative pursuit of literature and editing.

His son, born 1758, showed an early bent for science. It is said that at school he collected natural history objects and started a small garden and menagerie. At 15 he went up to Cambridge (or does one go *down* to Cambridge?) where he started studying for the church. Evidently his vocation was not along spiritual lines, for he switched to medicine. Though he walked the hospital wards and for a long time was lecturer in Medical Botany at Guy's Hospital, London, he apparently did not take his M. D. degree until St. Andrews [illegible] it to him in 1803. Meantime, although his practice was lucrative, [illegible] it to plunge into writing and editing.

Today he is mostly remembered for his "Temple of Flora." This was an imperial folio issued in parts beginning 1799. It evidently was the third section [illegible] on the Sexual System of Linnaeus. An [illegible] of 1797 reveals that Dr. Thornton was charging one guinea each for a section to contain two color plates with accompanying letter press by himself. Costs mounting up, the price rose to 25 shillings a section until the whole work cost 40 guineas. Thornton induced several well-known artists and engravers to draw the plates, which are distinguished by the picturesque landscape background given each plant. Most of the text was written by Thornton and published as a book in 1807.

The supply of botanical plates proved greater than the demand. Moreover he issued no uniform sets. No two collections were the same; Thornton sent to each subscriber what he thought he would like! A mixture of engraving processes were used, some are mezzotints hand finished, some aquatints, some stipple—all expensive.

By 1811, nearly ruined, Thornton applied for an Act of Parliament giving him permission to organize a lottery of his botanical works. This being granted, it was advertised as the Royal Botanical Lottery under the patronage of George III. There were 20,000 tickets at two guineas each, and 10,000 prizes of a total value exceeding 77,000 pounds.

The lottery, however, does not seem to have helped Dr. Thornton very much financially. In spite of his very numerous other publications, medical, political and botanical, Dr. Thornton died in 1837 almost penniless. There are three editions of the large folio and numerous editions of the small folio of the Temple of Flora.



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HERBAL PILGRIMAGE

(CONTINUED FROM PAGE 54)

nd many other operations performed. 'here we saw the numerous tools used 1 the various processes—the big cut- ers and choppers, the pebble mill, for rinding fine the tougher materials, the ifters of many sizes and kinds, the :ales, the apparatus for fumigating the erbs, the glass still, the great churn sed in mixing the blends for various urposes.

The old books say that herbs should e dried in the shade so that the sun raw not out their virtue. But at The Herb Farm they are dried in the pitch ark and under this treatment the cut nd powdered products not only keep ieir virtue intact but their bright, resh color and their pristine flavor. 'he fresh herbs are laid upon shelves iade of copper wire screening so that free circulation of air is secured. Be- eath each wire shelf is one of thin vood to catch the bounty of such as lry very fine and sift down through the creening. The room is heated by a mall furnace and a system of fans .eeps the air in circulation.

The chief concern of The Herb Farm p to date is in making blends of herbs or use in various kinds of cookery. To e had in different sized glass jars with ight screw tops are powdered blends or Poultry Stuffing, for Omelettes, for 'ish Cookery, for Tomato Cookery particularly delicious), a blend for alads, a herb bouquet for stews, sauces, oups and gravies (try a little bag of t in your next pot roast and marvel at hat dull dish raised into the blue of a eal gustatory experience!). A blender Tarragon seasoning is uplifting in many a dish, as are the Old Fashioned Herb Powder, and the Spiced Herb Powder. On each jar is a label stating the right amount of the contents to be used, which is of prime importance, for with herbs the right amount is enough; more spoils the dish. Nor should they be added too early in the cooking lest they become bitter. An hour is long enough for most kinds. In some of the jars the powder is put up in bags containing just the right quantity for use.

All these blends are the result of long and careful experimenting by experts and may be relied upon to give satisfaction and a new zest to the dishes in which they are used. A delicious Salad Herb Vinegar is also put up at The Herb Farm and one may obtain jars of dried Parsley, Chervil, Sage and other cooking herbs which are as flavorsome and as bright in color as the fresh leaves. Besides these gastronomic aids The Herb Farm offers Lavender as sweet as any I have ever sniffed, an excellent and soothing eye lotion, and among other things a fragrant healing salve for chapped lips, dry cuticle or roughened skin.

When we saw The Herb Garden at Huntington Station, Long Island, it was in process of being moved to larger quarters. There was, however, an herb room, where are sold numerous blends of herbs for various purposes and very good Tarragon and Herb Vinegars. There is a nice little shaker set to be had containing bottles with perforated tops labelled Indian Bouquet Curry Powder, Bouquet Viande, Bouquet

(*Continued on page* 100)



CENTER OF INTEREST. Console Set in the new Satin-glo metal (pure aluminum). Matched pieces with a soft, semi-dull velvety finish that will not tarnish. $2.50.



Whistler. Here is the ever-popular Whistling Tea Kettle—in chromium finish $2.25; solid copper $1.50; or aluminum $1.25. Capacity 2 quarts. Prices slightly higher in the West.

Candy Bowl in the Modern Manner in Satin-glo aluminum with solid brass knob. It has the weight and appearance of costly metals. $2.00.

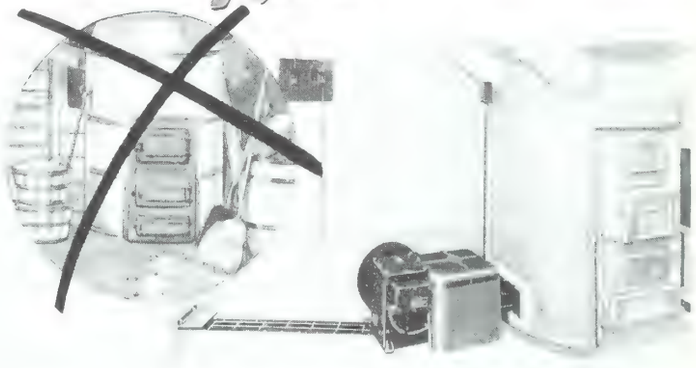


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HERBAL PILGRIMAGE

(Continued from page 97)

[illegible] Mrs. Wright's [illegible] article Mr. Thomas Kernan has prepared for us the following list of only those herbs [illegible] in the kitchen. [illegible] considered essential in the herb garden of a hundred years ago, for their real or fancied—usually fancied—use in medicine. They are perfectly obtainable today, but there is no point in growing them, unless one is a botanist, and likes to roll their lovely names over the tongue.

But there is a very real point to growing the kitchen herbs. Not only [illegible] to the dish, but they permit the cook to use much less salt. Now, the excess use of [illegible] cooking. Many doctors believe that the [illegible] trouble among middle-aged Americans [illegible] cooks season with fresh herbs, rather [illegible] old procedure. I know [illegible] able than here. It is why, when you [illegible] food seems suddenly tasteless, and you spray it with large quantities of salt.

The following list gives most of the [illegible] for [illegible] and enter into good cooking. All of [illegible] have [illegible] seed [illegible]

Anise—annual. Seeds [illegible] for [illegible] Used principally in baking and [illegible] on bread; leaves go into salads; the oil makes the liqueur anisette.

Basil—annual. Used principally in [illegible] soups and [illegible] Two leaves to each person to be served. There are several varieties, with little difference between them.

Caraway—biennial. Worth raising for fresher taste of home-grown seeds. Essential of German cooking, and is the basis of kümmel.

Chervil—annual. An easy herb, flavored somewhat of Parsley, somewhat of Fennel. Much used in French recipes.

Chives—perennial. The most delicate of the Onion tribe. The leaves are chopped into salad dressing, into cottage cheese, over soups, etc. A plant consists of a clump of little bulbs.

Cumin—annual. Seeds similar to Caraway.

Dill—annual. Used not only in pickling, but good for fish sauces and aromatic vinegars.

Garlic—perennial. Fresh bulbs, or the foliage, are less violent than the dried bulbs of commerce. Plant Garlic sets the same as Onions, or use seeds.

Laurel—shrub. As bay leaf, famous for soups and stuffings. The Laurel for herb use is *Laurus nobilis*.

Lavender—perennial. Not a kitchen herb, of course, but with a famous household use in scenting linen.

Mint—perennial. The variety for juleps and mint sauces is Spearmint. Its cousin, Peppermint, is coarser and biting. Should be cooked with many green vegetables. Plants brought up from the mid-South are definitely superior, for several years, to plants grown in the North. Plant out of the way, as it spreads rapidly.

Parsley—biennial. Decorative for garnishes as well as for flavoring. The curled leaf kinds are generally preferred to the firm-leafed varieties.

Pimento—annual. Most of the Sweet Peppers are vegetables, but *Capsicum annuum*, the Pimento, is properly classed as an herb. These are small and hot. Dried and ground, a variety grown in Hungary makes paprika.

Saffron—2 varieties. The Saffron of classic literature is a fall flowering Crocus. The orange-colored pistils are the flavoring as well as the dye. As this is very expensive, many people use an [illegible] *Carthamus tinctorius*, whose orange-colored flowers are dried and ground as a substitute for the Crocus saffron. For the average herb garden it is as satisfactory.

Sage—perennial. Excellent for stuffings, and in cooking pork.

Summer Savory—annual. Nice when mixed in salads, or cooked in with vegetables.

Winter Savory—perennial. Similar to Summer Savory, but a little coarser.

Tarragon—perennial. Buy pot plants. Principally used for vinegar. Use cup green Tarragon leaves to pint of vinegar. Put away uncorked for two weeks. Strain, boil five minutes, and cork for use.

Thyme—small shrub. Good for sauces and stuffings.

GARDEN BOOKS OF 1936

Published This Fall

Eadie, Dorothy and Blom, Dorothea.
BOOK OF TABLE SETTING. Garden City, Doubleday, 1936. $1.00. (October)

Coombs, Sarah V.
SOUTH AMERICAN FLOWERS IN AMERICAN GARDENS. N. Y., Stokes, 1936. $4.50. (October 22)

Dorrance, Anne.
FRAGRANCE IN THE GARDEN. Garden City, Doubleday, 1936. $1.00. (October)

Eichhorn, Ernest C.
PLANT PROPAGATION FOR THE GARDEN. Garden City, Doubleday, 1936. $1.00. (October)

(Continued on page 101)

THE GARDEN MART

ACCESSORIES

ANDREWS GEYSER FOUNTAIN [illegible] water over and over with [illegible] Steam or power. For indoor and outdoor pool. An ideal Christmas gift. [illegible] SUTTON'S GARDENS, DEPT. H, [illegible] PA.

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BOOKS

HARDY CALIFORNIANS, by Lester Rowntree, for people who garden and for people who want only to enjoy flowers in the wilds; this descriptive guide to California wild flowers has been prepared by a well-known authority. With 64 illustrations. 247 pages. $2.50. At all book stores. MACMILLAN

THE LIVING GARDEN, by E. J. Salisbury, the [illegible] and informative book on gardening [illegible] written for laymen by a scientist. Awarded the Royal Horticultural Society's Gold Medal. Ill. $4.00. At all book stores. MACMILLAN

WILD FLOWERS REISSUED AT LOW PRICE—by Hoosier Dr. Hone. Text and colored illustrations for 364 native flowers. Formerly $7.50—now $3.95. At all book stores. MACMILLAN.

GARDEN FLOWERS IN COLOR—by G. A. Stevens. Reissued at low price. "The only pocket encyclopedia of cultivated flowers." Contains 400 lifelike color plates with brief descriptions. Was $3.75—now $1.98. At all book stores. MACMILLAN.

RHODODENDRONS AND AZALEAS, by Clement Gray Bowers, with illustrations in color by Franck Taylor Bowers and pen drawings by the author. 70 colored plates. $5.00. At all book stores. MACMILLAN

TWIN HERB BOOKS. "30 Herbs Will Make An Herb Garden." How to make, attached to book, packet of mixed herb seed. "10 Herbs Will Make A Kitchen Bouquet." 60 recipes featuring herbs; packet of mixed herb seed. Both books, ready to use, 75c each. HELEN LEMASS, [illegible] CLARA AVE., OAKLAND, CALIF.

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GARDEN BOOKS OF 1936

(CONTINUED FROM PAGE 100)

McKenny, Margaret.
WILD GARDEN. Garden City, Doubleday, 1936. $1.00. (October)

Meade, Julian Rutherford.
ADAM'S PROFESSION AND ITS CONQUEST BY EVE; il. by Georg Salter. N. Y., Longmans, 1936. $2.50. (October 14)

Rockwell, Frederick Frye.
DAFFODILS; THEIR APPRECIATION, USE AND CULTURE. N. Y., Macmillan, 1936. $3.00. (October)

Rockwell, Frederick Frye and Grayson, Esther C.
GARDENING INDOORS; the enjoyment of living flowers and plants the year 'round, and new opportunities for home decoration. N. Y., Macmillan, 1936. $2.50. (October)

Rowntree, Lester.
HARDY CALIFORNIANS. N. Y., Macmillan, 1936. $5.00. (October)

Wilder, Mrs. Louise (Beebe).
ADVENTURES WITH HARDY BULBS. N. Y., Macmillan, 1936. $5.00. (September 29)

1936 Titles

Anderson, Parker Oscar.
TREES AND TREE PLANTING; together with a descriptive catalog of common forest trees of Minnesota and the lake states. St. Paul, Webb, 1936. 50c.

Anson, Sir Edward, 6th bart.
SMALL GARDEN; a practical book for amateur gardeners. London, Bell, 1936. 3s 6d.

Barron, Leonard, ed.
COMPLETE BOOK OF GARDENING, [by Ezra C. Stiles, William Longyear, and others] with a foreword. Garden City, Doubleday, 1936. $2.35.

Bates, Alfred.
GARDENER'S FIRST YEAR; il. by the author. N. Y., Longmans, 1936. $2.00.

Bianco, Mrs. Margery (Williams).
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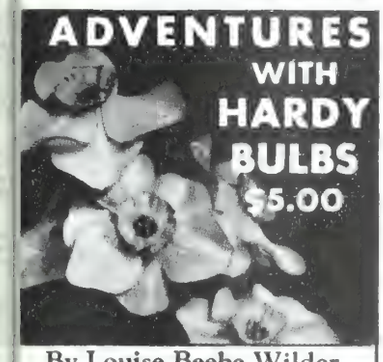
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2. White deep-sea coral branches on a bracket against a red coral wall in this Barbados house. Try this on your porch or hallway where you need a sharp bit of contrast.

3. The Berbice chair—a "natural" for comfort—made from a few boards and a piece of canvas. The arms are extended, with sockets at the ends to hold the heels. Undignified but comfortable. For Gentlemen only.

4. The wide verandas of the Guadeloupe sugar planter's house give us a tip on how to utilize the vagrant breezes in hot weather.

5. This friendly Moorish arch between two Florida homes offers tempting possibilities to the inventive genius of the gardener, suggesting trained vines or espaliered shrubs.

6. An ingenious combination of the second story entrance and the tall pillars of colonial architecture, from Good Hope, an eighteenth century plantation.